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ABSTRACT

This guide is designed to serve as a rationale and source of information to help the teacher develop a meaningful approach to Allied Arts instruction in the Junior High School. The rationale upon which the program is based consists of five general areas: Environment, Communication, Heritage, Value, and Self-Identification. Each of these five areas are treated in the guide, as follows: Area One--Man and His Environment; Area Two--Man and His Communication; Area Three--Man's Heritage in the Arts; Area Four--Man's Pursuit of Values Through the Arts; and Area Five--Man's Search for Identity. Each area in the guide contains Suggested Activities, Glossary, Instructional Media, and a Bibliography. A subject index i s provided. (DB)

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the allied arts

a school guide for missouri

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THE ALLIED ARTS

A JUNIOR HIGH SCHOOL GUIDE FOR MISSOURI

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ARTHUR L. MALLORY
Commissioner of Education

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FOREWORD

In Allied Arts, teacher perspective is of paramount importance. The task before the teacher in preparing for an Allied Arts class is that of developing a systematic approach to the analysis of the total environment, and then putting in order that analysis in such a way that the student may experience complete immersion in the aesthetic and creative aspects of contemporary life. It is the hope that this guide will serve as a rationale and source of information which will help the teacher develop a meaningful approach to Allied Arts instruction.

Careful selection of objectives, wise choice of activities, and a thorough plan for evaluation of learning experiences will yield an Allied Arts program which coalesces into a worthwhile educational experience for the youth of Missouri.

May I, on behalf of many students, teachers, and parents, express sincere appreciation to those who planned and prepared this guide for Missouri schools. I trust that this and future guides will be of real assistance to teachers and students as they think not only of the traditional school subjects but also as they think about the long-range permanent values so important in each person's life.

Arthur L. Wallace

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TO THE TEACHER

It is no secret that the key to the learning process is a good teacher. No subject, no matter how interesting, can survive a poor instructor, and, conversely, there is no subject that a good teacher cannot make interesting. For this reason, we begin this guide with a discussion of the role of the teacher.

A good teacher makes conditions for learning happen often, sees to it that the times and places are right for learning, and helps the students to become aware of their need for learning. Above all, the teacher somehow makes learning the responsibility of the student, encourages him to assume this responsibility, and makes the learning process challenging, relevant, and enjoyable. The teacher is not, as most people think, a source of information. Neither is he the taskmaster, the disciplinarian, or the "enemy." At least, he should not have to be these things. Instead, the teacher's job is more that of a "stage manager." He must set the stage so that learning can take place. We know that students learn under many conditions, in many places, at many different times, and for many different reasons.

All of this does not come about by chance; it must be planned. The teacher must know what learning is, must understand students and their motivations, and must be able to create situations to harness those motivations in the service of education. First, then, let us look at the learning process itself.

Benjamin Bloom, David Krathwohl, and others, in their **Taxonomy of Educational Objectives, Handbook I: Cognitive Domain,**[1] and **Taxonomy of Educational Objectives, Handbook II: Affective Domain,**[2] have listed three large domains of learning, the "cognitive," the "affective," and the "psychomotor." The first domain deals with intellectual learning; the second has to do with how we learn emotionally; and the third deals with the motor skills learning area. The above mentioned handbooks deal only with the first two domains. Generally speaking, students always learn both cognitively and affectively; that is to say, when we teach them something, they are learning the material intellectually, and also acquiring an emotional response to the learning situation. Thus, a student might study allied arts with a poor teacher, learn many facts about the arts, and also learn to dislike the arts. This, of course, would be the worst kind of teaching, for our goal in any general course in aesthetic education is to so stimulate the student that he will want to pursue his study of the arts further. A second, and equally important goal is to encourage him to develop the mental techniques to make that pursuit effective. In other words, we are trying to get the student interested in the arts and also teach him to think effectively. Let us explore this last concept. What does it mean to think effectively, to really learn, to teach yourself?

THE COGNITIVE LEARNING AREA

Bloom suggests that there are six levels of cognitive thought:

MEMORIZATION—is the simplest and lowest level, but one which is necessary. One must have the facts to think with, and these facts must be in some form where they are readily available. What should be memorized? It seems best to concentrate on the broader categories, the generalizations, sequences, and trends rather than isolated minutiae. Let the learner carry a sort of "filing system" in his memory, so that the isolated fact (when he meets with one) can be fitted into its proper place. It is far more important to remember the sequence of Romanesque-Gothic-Baroque-Neoclassic architectural styles than that a certain church was built in 1378 and makes use of barrel-vaulted side aisles. The latter is only an isolated fact which, without the larger framework to fit into, will become lost and forgotten.

COMPREHENSION—is a check on memorization, a check to see whether that which is memorized is really understood. Memorization without comprehension is a parrot-like learning process. A test which calls for exact repetition of memorized material without a comprehension

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[1] Benjamin S. Bloom, (ed.), **Taxonomy of Educational Objectives, Handbook I: Cognitive Domain,** (New York: David McKay Company, Inc., 1956).

[2] David R. Krathwohl, **Taxonomy of Educational Objectives, Handbook II: Affective Domain,** (New York: David McKay Company, Inc., 1964).

check encourages the parrot in all students. One comprehension test is to have the student translate the memorized material into his own language. Others include transposition and extrapolation.[3]

APPLICATION—is a form of learning which stresses the use of memorized knowledge. Far too often we are content as teachers to have our students memorize material without ever putting it to use. We seldom require students to look about them outside the classroom and school to see where their new knowledge may be utilized. Thus it is that students equate learning with what happens within the four walls of the classroom, and never imagine that there might be use for academic knowledge anywhere else. A related arts course offers great opportunity for breaking out of the classroom routine, for going outside the classroom to find application for everything studied in the course, for making the course material relevant to the student's home, his work, his recreation, his town or city.

ANALYSIS—is a kind of thinking which gives the student the ability to size up a situation and tell what factors have gone into it, to look at a product of art and describe its details, to experience an event and afterwards enumerate its significant factors. If a student has memorized the elements of visual art (line, color, value, volume, texture, perspective), he cannot truly be said to understand them until he can analyze a painting or statue and tell how these elements are used by the artist in the work in question. Analytic thinking is used widely in other areas of the curriculum. The science teacher has his students analyzing materials; the coach teaches analysis to his players who must figure out what the opponents are doing and counteract it. The ability to analyze leads to the ability to solve problems, and we must develop young people who will be able to solve the many problems that are facing our world. A person who can analyze is usually regarded for his ability; employers value his insight into business situations and problems, and he moves up the ladder. The non-analytic thinker rarely sees problems, much less arrives at solutions to them. In the arts, as well as in other walks of life, analytic thinking is a great asset.

SYNTHESIS—is, in a way, just the obverse of analysis. In the former category, one uses analytic knowledge to figure out a situation or name the elements of which it is composed. In synthesis, one creates something new with those same elements. Just as analysis is necessary to tell what the problem is, so synthesis is necessary to create a solution for it. Basically, synthesis is taking known facts and combining them in new ways. The poet uses the same words we all use but can combine them in new ideas. The painter uses paint or canvas that any of us could purchase, but he can use it in new ways. Synthesis is a much neglected form of thinking in education. Very few teachers encourage originality in students. Instead, conformity is the rule. Our assignments encourage students to follow directions, do what the teacher says, stay within prescribed limits. We set the pace, define the subject matter, lay the ground rules for operation, and so on. This may be efficient and orderly, but it does not teach the student to be creative, to look for areas of interest to himself, to plunge deep into those areas, and to teach himself. Modern education recognizes the need for this kind of thinking, and many excellent books are now on the market which outline in detail ways of developing creative thought in students.

EVALUATION—is the final thinking level named by Bloom, and perhaps the most difficult of all. When the person makes an evaluation of something, he is, in effect, exposing his thinking for all to see. Normally, most of us do not make evaluations in fields where we are not trained. We avoid making a judgment because we do not want others to see how little we know. In the arts, however, almost everyone feels free to evaluate any work at all, usually without the least idea of elements, structures, mediums, principles, or techniques that are a part of it. As teachers, we should prepare our students to make wise judgments, teach them the techniques of judging, and see to it that they are given frequent opportunities to make choices. After all, they will constantly be making choices in the arts all the rest of their lives—choices of the music they hear, the movies they see, the houses they buy, their cars, clothes, appliances, and all the rest. We should teach them in such a way that they will be able to choose wisely.

The six thinking levels just described are not necessarily taught in the order here presented,

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[3] Benjamin S. Bloom, (ed)., **Taxonomy of Educational Objectives, Handbook I: Cognitive Domain,** (New York: David McKay Company, Inc., 1956).

nor are they used by the students in that order. Some teachers find it wise to start with a judgment problem ("What is the best picture to buy for our classroom?") and then start looking for facts (first level) that will shed some light on the several paintings under consideration. Sometimes a creative project (fifth level) stimulates all the other levels of thinking. Suppose the class decided to make a short film. They would then have to study books on film making, on script writing, lighting, acting, and so on—memorizing, fact searching, first level activity. They would be analyzing movies that they saw, and watching TV for ideas on how to make their own film—the fourth level of thinking. It is a mistake to suppose that just because memorization is the simplest kind of learning, we should start there. The motivation afforded by a good creative or analytical project is far higher than that of a memorization lesson. Facts, after all, are only tools enabling their owner to do something. But if that something is only to pass tests, the tools will soon lose their sharpness, and the student will lose his interest in making use of those tools.

Let us return to our very first statement, . . . "the key to the learning process is a good teacher." Perhaps this should be stated more carefully; the teacher is a key factor in helping to develop the good student who, in turn, holds the key to learning. One occasionally finds a student who learns in spite of poor teachers, who would, indeed, learn if there were no teacher at all. Such a student has acquired from some source the motivation for learning. Perhaps he is competing with others in his class; he may be getting excellent motivation from his parents or older siblings; or he may have found the joy of learning and persist in it for the pleasure he gets from it. Whatever the cause, the chances are good that somewhere along the line he has had strong reinforcement from someone, and that person, whether professionally employed or not, must be classified as a "good teacher" because he has set up conditions under which a student learned how to learn. Can we do this for our students in related arts courses? We must! How do we go about it? Here are some suggestions—not all will work at all times and places, with all students, but some are likely to be effective:

1. Start with a "problem search" in the arts. In the initial stages of the course, the teacher should present masses of material in classes which contain evidences of problems our society faces with regard to the aesthetic quality of life. Some of these could be the growing ugliness of America; the plight of our cities; small towns and what is happening to them; architectural styles, their preservation and function; lack of municipal support for the arts—museums, orchestras, ballet, theater, etc.; modern developments in the arts—new music, art, sculpture, dance; air pollution with sound; volume level damage to hearing; music-listening facilities in the school; adequate places for performance; role of the school in community music; no one to sing in church choirs or play the organ; films and film making—censorship, new themes, techniques, the star system; television's impact on our society; psychedelic art and mind-expanding drugs; local problems such as aesthetic blight of billboards, junkyards, wires and poles, highway jungles, abandoned cars, and the like: and many, many others.

The material could be presented in the form of contributions made by students and posted all over the room; as a projected strip of newspaper and magazine photos run through an opaque projector; as slides, taped commentary, or any combination of these together in a "sound-light show" format. The material could also be presented in field-trip form, with the class actually seeing the aesthetic problems firsthand. The important point is that the learning process begins right where we would hope that every one of our graduates will begin, with the realization that there is a problem, and that the individual can do something about it. In this respect, the allied arts course is far different from the usual school study. Instead of the course ending with a grade on the student's transcript, it should end (if it ever does) with students rolling up their sleeves and getting to work on some project or problem in which they can use the things they learn in the course. And this willingness to attack problems is the most important thing we can teach—our students must be taught to go out looking for problems, to make their environment better, and to become better people themselves in the process of helping others.

So we start by searching out problems, and we will find many. Most will be bewilderingly complex, involving not only the arts but history, economics, politics, psychology, and many other areas of study. This is unavoidable, and offers opportunities to enlist other teachers and outside authorities from these disciplines to help throw light on such aspects. Many times, however, it will be comparatively simple to restrict the main class effort to the artistic aspects of

whatever problems they find and let individual students supply correlative research in the related fields.

The problems which are chosen for study should be those that the students find most interesting and most important. Depending on the class size, a number of problems might be selected by small groups, worked out, reported on, and presented as part of the class work. There will be more interest (and more learning) generated by students working on problems which they see as vital to their life and their community than there ever would be if the instructor were to hand out a list of problems of his own. In fact, he should stress initially that he is teaching "problem finding" in this first segment of the course; that an intelligent man is measured by how well he can see and define problems; that students will be measured by how clearly they can see their own immediate problems; that progress is only made when someone thinks to ask the right question; and that true learning is evidenced by problem-solving ability.

2. Once the search for problems is under way, the instructor should point out that his role in the learning process is that of "expediter." That is, he is to help the various students in their search for facts and processes which they will need in order to arrive at solutions to their problems. He must see to it that the classroom becomes a real learning-center, not just a lecture hall. He must go out of his way to hunt up information sources and steer students to them. These may (depending on the problem) be largely books and articles, but these may also be interviews with local people, trips to observe certain things, television programs, films, and so on. Most instructors rely far too much on the printed page for information—we need to show our students how to make use of many kinds of information.

As the problem-solving process settles down to a more routine activity, as it will within a few weeks, the students will welcome a series of regular lectures, lessons, demonstrations, and so on, dealing with the basic elements of the problem they are studying. If it has to do with beauty, the instructor might well discuss the elements of line and color, dealing with the ways in which they are combined to produce beauty in visual areas. If the problem lies in city planning, a series of discussions of American town and city growth patterns and trends could be initiated. These would give the class a perspective that is needed in making any sort of judgment about our present predicament. Problems in the area of film would profit by presentation of film techniques, styles, and elements. Problems demand facts for their solution, and the instructor will naturally become a source of many such facts, but he must never forget that facts become important only when they apply to a problem.

3. As the "evidence" piles up, and as the problem groups begin to see dim patterns emerging from the chaos of materials they will have collected, the instructor should call students' attention to a third step in the problem-solving process, that of "evaluating the evidence." Is this photo and article in the daily paper accurate evidence of a local problem, or has the editor slanted the story to fit a certain political philosophy? Is this book on product design worthy of being used as evidence, especially since it was published in 1943? What about using a fact that was reported to you by "a friend"? Did he actually see it himself, or did he only hear it from someone else? Students must be taught that everything they read and hear is not necessarily true, and even some things they see for themselves can be interpreted in a number of different ways. Careful attention to the validity of evidence can also be used as a take-off point for study of "how to look" and "how to listen," both of which are basic to any real understanding of the arts.

4. At some point in the procedure, the job of collecting and evaluating evidence must be brought to a close, even if arbitrarily. If the problem has been properly defined, and kept sufficiently limited so as not to be impossible to solve, this point should be reached before the students become weary of the earlier parts of the problem-solving process. It is now time to attempt "to formulate a hypothesis," or think of a solution. Such a solution should, of course, be based on the evidence at hand. This stage of the problem-solving process is a sort of creative thinking, if one defines that mental activity as one in which known facts are combined to produce new ideas. And creative thinking, as has been earlier noted, is not well understood by most students and teachers, and even less well handled in actual practice. Many problems may generate not one but several solutions, all appearing equally feasible. Often it will be difficult to know which one to try, but that comes in the final step.

5. When a solution has been selected for trial, it is then put into operation, and its results carefully observed, measured, and evaluated. If it succeeds, the problem has, of course, been solved. Very likely it will not succeed, unless the problem is quite simple, whereupon the problem-solver must start all over again, but this time with a difference. This difference is that he now has vastly more experience, has a good deal of evidence to start with, and even knows one solution that he need not try! In restudying the problem, there should first be a discussion of why the last solution failed, a further search for new evidence, reevaluation of that evidence, a new hypothesis, and trial of that new solution. Should this one also fail, the process can be repeated endlessly. This, however, would prove discouraging to most classes. Repeated failures of this type can be avoided by narrowing the problem down until it admits being solved. Discouragement can be avoided, too, by cautioning students that the really tough problems will not be easily solved, and that very often the world's great thinkers have tried and failed repeatedly at problem tasks, sometimes succeeding only after years of effort, and sometimes never succeeding. But even repeated failure teaches us something valuable; we learn about the problem and about our own powers of perseverance. Failure is too often made a stigma in school when actually it can be, if regarded in the right way, an extremely useful method of learning.

THE AFFECTIVE LEARNING AREA

The second volume of the **Taxonomy of Educational Objectives** deals with the emotional side of learning. In this handbook, Krathwohl and his associates try to define levels of emotional involvement. It is one thing to realize that one affects one's students emotionally in the teaching process, but it is quite another to deliberately set up a teaching situation in which a positive effect is calculated and achieved. What it amounts to is planning on the teacher's part for getting the student interested, excited, involved positively in the subject at hand, and in the joy of learning it. It is common knowledge that good teachers inspire students—this "affective" process is a study of how this is achieved.

The affective area is characterized by five levels, each signifying a greater degree of involvement with the subject on the student's part.

RECEIVING—or attending, is the first necessary step toward involvement. The student must be somehow encouraged, coaxed, or cajoled into looking at paintings, listening to music, or watching ballet if he is ever to become involved with them. Forcing students into such activities rarely is effective because of the negative emotional responses such tactics produce. Witness the many grown-ups today who say they wish they had kept up with the piano lessons their parents began for them! The very fact of being forced into playing made a negative impression it has taken years to counteract! Krathwohl's contention is that students must be made aware of that which we want them to learn, be stimulated into being willing to receive the information or experience, and be taught to pay attention.

These three aspects of "receiving," (awareness, willingness to receive, and paying attention), should be among the first things a good teacher tries to achieve with his classes. An initial lecture filled with regulations, requirements, and threats of retribution will almost surely achieve the exact opposite. Thus, more and more experienced teachers of related arts will begin with exciting audio-visual shows, stimulating problem searches, creative work, films, and the like. Then, once the students are in a frame of mind where they will accept the experiences provided by the teacher the higher levels of the affective process may be initiated.

RESPONDING—to experience and instruction is the next level to be attained. All teachers have known the unresponsive student, even the unresponsive class. But such instances may generally be resolved for the better if proper teaching strategy is employed. The first step is to get the student to accept the idea of responding. There are many ways of doing this—from class interchange of ideas to written communication between pupil and teacher, from the anonymous suggestion box to the teacher-student interview. A further stage of the response level comes when a student shows a willingness to respond. He does so because now he wants to. Often the response patterns of students change dramatically with a change of subject matter. The boy who sits mute in English class will be voluble in shop. The teacher's job is to make an environment for such a student in the related arts class in which he will also want to respond. A final step at this level includes satisfaction in response on the student's part. This may be

greatly aided by praise from the teacher, maintaining of a classroom atmosphere in which responses are never laughed at, and giving serious consideration to students' responses by the instructor.

VALUING—the third affective level, has to do with the development of the student's attitudes toward both the subject and the learning process. At first, he comes to accept a certain value, perhaps "that poetry is worthwhile," or "that city planning is an important part of our life." Often he accepts values because others around him hold them. Peer groups often establish temporary values; an enthusiastic teacher can do much here, too, "living" his values, as it were, before the class. The student now begins to show preference for certain values or beliefs. He pursues and seeks out that in which he believes. If he has come to value painting, he will voluntarily go to a gallery to learn more about it. If his values are in architecture, he will stop to examine a building rather than pass on by. And, finally, he expresses his "valuing" by committing himself to a belief or value. At this stage, he holds strong convictions that his values are the right ones for him. He would not give them up if others made fun of him. In fact, he would try to get others to see things as he does. This, incidentally, is one of the great rewards of teaching—to see one's students occasionally take a strong stand on the very values taught them, to find students choosing one's own profession as their own, and to know that the student's choice was a result of the teacher's effectiveness.

ORGANIZATION—of values into systems is a still higher level of affective learning which comes about as the learner acquires additional values in his life. He must sort these out, find their relationships to one another and establish which are to be dominant. Students are often torn between opposing values in education as well as in life. A student may, on the one hand, have strong feelings about going into medicine, his father's profession, while at the same time be acquiring strong values in the fine arts. Or he may face value decisions in groups of friends he associates with, activities he pursues, or books he reads. To make a fruitful decision, he will have to "conceptualize" the values, see them clearly, and understand them for what they are. He will, further, need to fit his newly conceptualized values into some sort of system, a philosophy of life, if you will. This will finally enable him to know where he stands when problems of values arise.

CHARACTERIZATION—by a "value or value complex" is the ultimate level of affective learning.* It is rarely found in junior high school students because of their youth. At this level, basic questions of value have been settled, and the individual is now a fully integrated, purposeful person. He knows what he believes, and he acts on those beliefs. Such a person often attracts followers simply because his actions are purposeful, direct, and unhesitant. His actions are characterized, in Krathwohl's terminology, by a "generalized set" which gives a consistency to all that he does. Such a set helps the person reduce the complexity of the world and to act effectively in it. He can now sidestep issues which do not directly concern him, devoting more energy to projects which will be important. He will become less embroiled in petty activities, knowing what things are truly of value in his life.

Finally, the individual becomes (ideally) a completely harmonious entity, whose views, ideas, philosophy of life, and actions all mesh to form the total personality. This does not mean that such a person has all problems of value solved and that he now can rest content with his position on all issues. Indeed, one value held in high esteem by many intelligent, well-integrated people, is a sort of "open-ended" attitude. Such a value allows for change in response to new conditions, for growth, and for learning throughout life. And all of this began with the initial act of "awareness," of merely trying to get the student's attention! As related arts instructors, we must never forget that students do not "just happen" to like a course; when they do enjoy it, there has been an atmosphere developed which promotes such enjoyment. When they begin to value the arts, it is because the teacher has led them to develop and embrace such values. And when students carry their enthusiasms and their values from the related arts class out into their lives, both present and future, then we know that the teacher has done an excellent affective job!

*See Area Four, page 157.

RATIONALE

The Junior High Student Finds Personal Fulfillment Through the Allied Arts.

Superior programs of education have always included learning areas related to the "human" concept of man. In the past, the study of subjects considered to be in the general area of "humanities" have largely been confined to the college level. Areas designed as humanistic learnings on the secondary level are of more recent origin. The inclusion of ideas and learning experiences in humanities for secondary school students has brought about extensive study and research as to the most logical, and perhaps the most useful, approach to humanistic learning for students at the pre-college level. Authorities differ widely as to the most desirable approach to such a learning program. All seem to agree, however, that the learning discipline should provide an experience that leads the student to discover that he is a human being, and as such, is worthy of study, enhancement, elevating, and enrichment. They further agree that these experiences should not be limited to the college nor the upper secondary level but should extend to the junior high, and even to the elementary levels as well.

The learning area "Allied Arts" is closely related to the general format of humanities, but there are differences, and these should be recognized. "Humanities" is generally considered to be a broad field of study which includes the arts as well as other content areas. "Allied Arts," although quite broad in its concept, is basically concerned with the arts and their relationship to man. Great works of art are said to be simply condensations of statements made by men of vast acuteness and sensibility. Even though such works of art may not be interpreted as the artist intended, they may still communicate meaningfully to those having less knowledge and understanding of the arts. It is within this framework that individual arts are brought together as the "Allied Arts" in a comprehensively organized teaching area to help the junior high student understand the relationship of the arts to each other and his place and purpose in life. The areas of art and culture not only provide for him now, but have provided for man through the years.

What Are Junior High Students Like? Why is a Program of the Allied Arts Well Suited to the Junior High Level?

This age is one where physical, mental, and emotional maturity are rapidly taking place. It is one where the sensitivity to the adult world is greatly increased, where standards of achievement become more meaningful. It is a time when students begin to have a strong desire to be independent and make their own decisions in an effort to prove their maturity. Although they recognize their parents, teachers, and other adults, there is increasing tendency to acknowledge their own age group. There is an eagerness for recognition and achievement which may often be nurtured through research projects and other creative expression adapted to this level. The Allied Arts, those arts of today and those that constitute our heritage, create a tremendous and meaningful area of learning in aiding the junior high student to acquire a sense of belonging to the society in which he finds himself.

The Allied Arts is not an academic discipline of precise subject matter coverage. Instead, it is intended to aid the student to discover himself and his place in the strata of life. Many students today, those in elementary school through high school, including those attending college, have a feeling of frustration—they are lost, alienated, even displaced in the complex manner of modern living. The Allied Arts is intended to replace this sense of dislocation and alienation with a sense of belonging—how one is involved in the Twentieth Century living with certain faiths, hopes, desires, and fears. Man has always looked to the arts as a forceful representation of his thoughts and desires, and the present day student looks at life more realistically if he understands the arts of the past and their influences on the present day social structure.

What Are These Influences that Will Constitute the Areas of Concern for the Junior High Student?

ENVIRONMENT

"Man is a product of his environment." Although this phrase was coined by the ancients, it has continued to cross the lips of man through the ages. The environment has continued to

exert one of the most powerful influences on man. Yet man also affects his environment! How does each affect the other? Should not the junior high student give serious consideration to the manner in which he is related to that which surrounds him? His home, his school, together with other attending factors, whether in a city or in a rural area, affect him as a human being, and he in turn becomes a part of the influence upon his environmental surroundings. Within the cultural environment is the rich heritage of music, painting, literature, and architecture, depicting the strong relationship between the arts and life itself. The junior high student needs to be guided in examining his environment—its stability, as well as its changes. He will find the arts are woven throughout the environmental fabric.

COMMUNICATION

How can man best get along in his environment? To be sure, he needs to do many things. One of his first demands is the need to **communicate.**

Life and communication are closely related, since communicating is not limited to man, for evidences of communication are also found throughout the animal world. Communication is said to be a means for imparting, conveying, sharing, and contributing ideas to others. Systems of communication have been a part of man's way of life since the earliest ages.

Man has developed intricate systems of communicating with fellow members of society. These systems generally include spoken words that constitute language. A common trait found throughout the races of man, however, has been the need to also communicate through the arts. The only records remaining of some ancient tribes and cultures are their contributions to the arts of their day. Music as a means of communication is said to serve as an "international language." It is quite true that words develop into a communicative medium; however, the arts also speak and become a vital means of communicating thoughts, emotions, and ideas.

HERITAGE

Each person inherits many things at birth. These include lineage and physical characteristics. According to physiologists, the inherited traits also include many personal features. What we inherit is considered our **heritage.** So highly esteemed is one's heritage that it is often considered sacred. Some cultures value their heritage to such a degree that they practice the worship of ancestors.

Heritage also conveys contrasts and changes experienced by cultures and groups from generation to generation. One group may carefully evaluate its heritage, be it good or bad, thereby expressing the hope of maintaining that which was good in the past, and refraining from continuing that which was bad and distasteful.

One of the greatest contributions derived by any race or culture is man's heritage in the arts. The arts are said to tell the story of man, and they reflect life in perhaps a more complete way than through any other means. Primitive man, like all men, was a discoverer. The arts have permitted a knowledge of his discoveries to transcend the effects of time. Races of people in bygone days contributed to their ways of living through their discoveries, and the arts have permitted that heritage to be transmitted to us today. Much of the music, art, literature, architecture, and sculpture of today is richly endowed with the ways of life experienced by many since the dawn of history.

VALUE

What is an art object worth? Heirlooms and antiques are highly valued by some, but are considered junk by others. Some art connoisseurs would gladly pay a handsome sum of money for certain works of art, while others would refuse to have the same work of art displayed in their homes.

Values differ among individuals as well as among groups. Some enjoy "rock" music but shrink from listening to works of the classic composers. In contrast, others value the classics highly and consider rock and roll a detriment to society. Some cultures prefer a particular style

of architecture, enjoy a characteristically different type of music, prefer certain kinds of food. Although values may differ, all have a value system to some degree.

A system of values begins developing in childhood and continues to gain pertinence throughout life. Students of the junior high age have been found to express a high degree of sensitivity to values. It is also a period in which this sensitivity lends itself to gaining depth and understanding, as well as strengthening the values previously acquired.

SELF-IDENTIFICATION

"Know thyself." Why is the ability to know oneself an important aspect of a living experience?

Every girl and boy, man and woman is part of today's society. However, people often question where they belong in society. A boy who calls the signals on a football team is identified as the "quarterback." The girl who is selected to help direct the cheering at a school athletic contest is identified as a "cheerleader." Such areas of identification are easily definable. Some areas involving personal characteristics are not so easily identified. Because of these deeper considerations, the junior high student may well ask sincerely such questions as, "Who am I?" "Why am I ME?" "What makes me, ME?"

To help the student answer these probing questions, he is guided to the arts. The elements of the arts such as line and texture remain constant. However, the countless ramifications of the use of art principles and elements allow unlimited latitude in **self-expression** which, in turn, becomes an important phase of **self-identification.** The student quickly finds some answers to his questions when he discovers his work of art will be different from all other works although he used the same subject and even used the same art media as his classmates, provided, of course, the work is not copied. He may discover he prefers certain combinations of colors differing from those of his classmates. He may prefer the classics in music when his friends prefer rock and roll. He may prefer to read a novel, while others prefer poetry. Again, these experiences help a student identify himself through his acquaintance with the arts.

What about the wider experience of life we call "society"? The primary objective of this area of study is to help the student "know thyself" wherever he is.

SUMMARY

The rationale upon which this program is based consists of five general areas:

Environment

Communication

Heritage

Value

Self-Identification

The teacher must keep in mind, however, the five areas are not all inclusive. Nor is it necessary that these areas be followed in sequential order. The teacher may wish to adjust the manner in which these areas are offered to meet local needs. An area may be the basis of study for one week, month, semester, or perhaps an entire year. The local school environment may suggest many areas other than those included in this guide. It is strongly recommended, however, that the teacher first consider the five general areas as presented and allow these to suggest other related teaching areas. This procedure is intended to help the teacher in preparing the junior high student to better understand and become more keenly appreciative of the art world in which he finds himself in order that he may continue to make discoveries that will aid in attaining a higher degree of fulfillment in life.

AREA ONE

Man and His Environment

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Man and His Environment

OVERVIEW

Most of us go through life as if we wore dark glasses and ear muffs. We miss many things in our visual and audible world. This area is designed to reawaken the student to some of these things, to make his environment interesting to him once more. Specifically, the area deals with man, his houses, and cities. Even these ordinary features of our environment, however, are closely linked with the same needs and drives which operate to produce works of art in literature, dance, sculpture, painting, and music. By beginning with such familiar examples, it is hoped that the student will see the relevance of the arts in his own daily life, and be led to a deeper understanding of the other art areas as a result.

The area opens with a discussion of the traits which make us human. We need to understand ourselves before we can understand what we produce in the way of arts, and why. Following this discussion, we begin the investigation of how we live, and where. The human traits, drives, and needs of man are clearly evidenced by the things he builds, both houses and cities.

THE JUNIOR HIGH SCHOOL STUDENT LOOKS AT HIS ENVIRONMENT

Some Environmental Problems for Students:

1. Identify the undesirable physical features of your own home or school, and redesign the existing structure to eliminate or reduce these.
2. Find three problems in the physical layout of your town or city, and suggest a solution for one of them.
3. Design a "dream home" for the day when you and your future family will build.
4. Plan a city in which you would like to live.

The four problems above are examples of the kinds of things junior high school students should become aware of and involved in when taking a related arts course. Sound teaching strategy calls for problems of this nature to engage students' interests and energies, but along with involvement and interest must come serious study of the basic facts and elements of the problems in question. In addition, attention must be paid to the matter of how to search out and solve a problem (see "To the Teacher," page 3.) Students will have to be guided into some awareness of the kinds of thinking involved in these basic problems. For instance, problem one primarily involves analysis and synthesis, but memorization, comprehension, and application would be called into play when the student looks for information on construction techniques, how to draw plans, what to do about building codes, and so on.

As the student becomes involved with these, or other problems of his own choice, he will need much material to add to his basic understanding of the problem. Here is where the teacher may serve as "consultant" by presenting material found on the following pages, as well as that found in reference and other sources. Before presenting this material, however, the instructor should have in mind clear cut objectives for his students. These might include:

1. Ability to analyze the principal constructional features of a house after examination of its interior and exterior.
2. Ability to detect and define the aesthetic problems of his immediate neighborhood.
3. Ability to list his criteria for evaluating a house, and use of these to make a judgment of some particular house or houses.

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4. Willingness (affective learning) to attempt solutions for any of the above problems, or others he may find.

5. Willingness to discuss environmental problems of his town or city; unsolicited comments on the importance of solving local problems, and so on. (When a student begins to "talk for" a subject, we may assume that he feels it is important. See pages 3 through 6 in "To The Teacher." Discuss the kind of learning called for in questions 4 and 5. A more complete discussion is found on page 152, in Area Four.)

The objectives just stated are, it will be seen, set down in terms of things that the student **can do.** Thus stated, they may become the basis for examination and evaluation, but first there must be two other components added; these are a deadline and a rating scale for each objective. The teacher must decide on these, and may set a deadline for a certain problem in three weeks, at the same time stating that a student will pass that particular assignment by making a grade of 70 per cent, and so on. Now the student can see clearly what it is that the teacher expects him to do, when he has to be able to do it, and how well. He can rightly demand that the teacher show him how to do these things, and this, in turn, helps greatly to keep the instructor at the business of helping the student attain the objectives. A sort of partnership is formed, the business of teacher trying to trap and outwit pupil is minimized, and a much better affective atmosphere is attained.

Lest this seems too restrictive, other ways of handling the objectives and problems can be suggested. For instance, teacher and students first might discuss and decide upon the problems; then come to terms about objectives, with pupils taking on some of the responsibility of planning what they are going to learn. The instructor should always insist upon maintaining standards, but very often students will set sufficiently high standards for themselves and do more work to attain them than when given tasks made up by the instructor. Certainly encouraging students to take on the responsibility for their own education is not only humanitarian but realistic. For each of them there will come a day when no teacher will be present to set the assignments and give the examinations. Certainly the junior high school years are not too early to pass some of the responsibility on to the student, where it will all ultimately come to rest.

The material in the following pages is not offered as a body of knowledge which must be taught to the student. It is more in the nature of a glimpse of some possible ways in which the arts can be gathered together into meaningful segments for young people of this age group. The teacher of an allied arts course should feel free to adapt, add, omit, and if necessary ignore what follows. The important thing is what the teaching does to the student, not how much he can retain through an examination. If this material, or any other, is taught him in such a way that he learns to love the arts, learns to think more clearly and deeply, learns to see problems around him and tries to do something about them—then the teacher will have done his job and done it with credit.

MAN'S BASIC QUALITIES

What would a Stone Age man think if he were to suddenly wake up in the present time? (See page 74, Area Three.) Probably the only things he would find familiar would be parts of nature, such as a forest or the ocean. Everything else, from shoes to steamshovels, would be utterly fantastic. And yet all of these Twentieth Century marvels can be traced to the basic qualities with which man, from cave times to the present, has been endowed. Let us look at this great inheritance, which has made us what we are today. Let us see what man's basic qualities are.

MAN IS AN ANIMAL

We must never forget that we are animal in nature, civilized though we may be. This simply means we are not like rocks or trees---we need certain requirements if we are to prosper, such as:

FOOD—Think of all the variety of foods we eat transported from all over the world to please our tastes. Could we go back to growing our own as our forefathers did?

SHELTER—Today's house is much more complex than the cave of the Stone Age but serves the same basic purpose.

PROTECTION—Man is a fragile creature, needing protection from weather, pests, extremes of temperature, and, sad to say, from other men. Part of his protection is given by his clothing, and part by his home. His car also supplies a part of this necessity.

MAN IS SOCIAL

Perhaps gregariousness is a part of the animal nature of man; at any rate, man prefers the company of others like himself.

THE FAMILY—is historically a basic unit which assures man of companionship. It provides an efficient working arrangement whereby the labor can be divided, and children raised. The human infant needs protection longer than any other animal young. Today a child requires from 14 to 20 years of subsidy before it is expected to take full care of itself!

GROUPS—larger than the family are common. Cave man had his tribes; we have clubs, fraternities, and gangs. In our social structure are economic groups such as labor unions and consumer cooperatives. There are military groups, athletic teams, and so on.

CITIES—have characterized man for some centuries now. Today more people on this earth live in cities than in rural areas. The study of man's flight to cities is taken up in this area.

NATIONS (NATIONAL GROUPS)—have been compared to primitive man's territorial claims. Man, it seems, wants a piece of land for his own, whether it be a house and lot, a vast ranch, or a nation which he can defend against others. Within the nation, he often becomes a staunch partisan of some particular state.

MAN IS A THINKER

It is clear that man is separated from the animals by his ability to think. His complex brain seems to work at six different levels, according to some authorities.[1]

MEMORIZING—is the simplest level but an important one. If man could not store up his past experiences in his mind, he would be incapable of learning much more than a cat or a pig. Animals do not profit by mistakes or discoveries made by their ancestors; man has this power. For better storage and preservation of important information, man has devised writing. His books and art works represent his most valuable treasure and give knowledge of past experience on which to build the future.

COMPREHENDING—goes with memorizing, and again separates man from the lower animals. A parrot can memorize facts and formulas, but never can comprehend their meaning. Some people forget that memory means little without the understanding of that which is memorized.

APPLICATION—is one of man's greatest mental assets, for with it he is able to put his knowledge to use, and without it, the knowledge withers and dies. Man has devised schools to pass on the most miportant knowledge for young people to learn. When this knowledge is not applied, the resources of the school and the efforts of both teachers and students are wasted.

ANALYSIS—is a mental technique which makes use of all of the above steps, and more. With it, man is able to solve his problems. It might well be said that man lives by solving problems, from the simplest primitive ones of trapping live game to the modern complexities of world government. If a man can analyze a given situation, it means he can tell what factors are operating to cause it, what elements are present, or what principles are underlying it. The ability to look at one's environment and recognize the problems in it has always been a mark of high intelligence.

SYNTHESIS—is a twin of analysis, and goes a step further by producing the solution, creating the new idea from previously known facts, or perhaps producing an original art work.

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[1] Benjamin S. Bloom, (ed.), **Taxonomy of Educational Objectives, Handbook I: Cognitive Domain**, (New York: David McKay Company, Inc., 1956).

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Some people can analyze and make detailed and accurate reports of a situation, yet not be able to come up with a solution to the problem. On the other hand, a solution not based upon careful analysis is likely to be faulty. The man who can think at both levels is fortunate.

EVALUATION (JUDGMENT)—is said to be man's most complex mental activity. It combines all of the previous techniques, in one degree or another. In addition, it involves making a statement which reveals a great deal about the judge's **own** mind! To make a judgment about something of which you have little or no knowledge and experience will lay you open to some ridicule. On the other hand, the opinions of an expert in any area are valued.

These six levels of "cognitive"* thought are used by man in helping him solve his problems. The lower animals cannot solve problems in this way but must depend upon instinct to guide them. Man, like the animals, has instincts, too, although he is not as completely governed by them. Sometimes these guide him, sometimes they rule him, and sometimes they destroy him. If a man acts only on his basic urges, this side of his nature predominates. It is when the powers of his mind are brought into play that he becomes truly civilized. One result of education is that the emotions are better controlled by the intellect. Decisions are not made on the spur of the moment but only after thought and deliberation. As man uses his mind more effectively, he learns to control his emotions, and by doing that he is often able to set goals and achieve them.

MAN IS A MOVER

Unlike plants, it is characteristic of animals that they move; but man is the most mobile of all animals, constantly seeking something.

ACTIVITY—is a part of the learning process. Imagine a person at rest, not moving. Something will make him move in a short time—hunger, muscle cramps, boredom, or thirst. This stimulus, whatever it is, prods him into action. He moves to solve his immediate problem, and in doing so, learns something. He may learn how to find food or how to end boredom. When he has achieved his goal, he returns to rest, only to be prodded into more movement later and more learning.

MOBILITY—comes as man grows from infancy to childhood. His first wants were simple, but later his active mind drives him to learn to walk, run, skate, ride a bicycle, drive a car, fly a plane, and other forms of movement. Each new skill allows man to extend his sphere of movement. Each wider sphere allows him to learn more. One who has been to Europe "knows" more than one who has stayed in this country. The one who has never left his home state knows less. Man's inventions, the book, television, radio, and photography have brought the world to him so he need no longer travel physically as much. In spite of this he travels even more today.

EXPLORATION—is a special kind of moving, into the unknown. Often it is dangerous. If man were not the passionate mover he is, America would still be undiscovered. Man will risk life and limb climbing mountains, diving into oceans, blazing trails in strange lands, and exploring outer space.

MAN IS AESTHETIC

Man has felt a constant need to search for beauty and order. Because of this, man has developed not only many arts, but has learned to use his senses for pleasure as well as information. Primitive man could sniff danger or food, but he also could use his smelling sense to inhale the fragrance of a flower or herb. His other senses were also devoted to both information-gathering and pleasure.

VISION—was and is one of man's primary sources of information from the outside world. With it he can see color, line, light and dark, shape, depth, and texture. Without it much of this information would be lost. How can a blind man from birth ever understand what color means? Man has acquired tastes for certain kinds of colors, lines, shapes, and so forth, and he prefers these in his clothes, dwelling places, on his weapons, and other possessions.

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*Art of thinking, reflecting, or meditating.

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HEARING—is another source of information. It furnishes him with clues as to direction and identification which sight cannot. By means of it, he can communicate, and his communications have sometimes become works of art: music, poetry, drama, song, and so on.

SMELL—though limited in its use by modern man, once furnished important data. Even today we often judge dangers in food, fire, or gas poisoning by smell.

TASTE—which often combines with smell, is perhaps the most limited of the senses. Most of what we commonly call "taste" is really smell. When we suffer with a head cold, most foods lose their flavor, which means that though the taste is still there, the accompanying odor is not recognizable.

TOUCH—is actually a whole series of senses grouped under one heading and includes touch, pain, pressure, heat and cold, balance, weight, and so on. The sense area is the one most vital to man's existence. Without it he would continually be injuring himself. While it does not enable him to learn to the extent that sight and hearing do, it does keep him safe.

All of these senses are used for pleasure purposes. We surround ourselves with things we like to look at, add music to our atmosphere, pick foods we like to eat rather than the most healthful ones, choose furniture and clothing which are comfortable and good looking, and so on. Developed to a high degree, the sight sense reaches the arts of painting, scupture, and architecture. Literature and music stem from our senses of hearing. Taste and smell have given us the art of cooking, while the tactile sense affects nearly everything we touch, from automobile interiors to furniture and clothing.

MAN IS SPIRITUAL

After all of our talk about animalistic qualities of man and his senses, we must realize that he is much more than that. The animal never gazes in wonder at the stars, never sniffs a flower for its fragrance, never builds a place of worship. Man does all these, and more.

VALUES—are held by all men, though these values differ. One man may live a life of self-denial, fasting, prayer, and penitence. Another may live to drink, gorge with food, gamble, and seek only pleasure. Each does so in the belief that his values are the right ones. The immense and complicated systems of law and custom man has built stem from his ideas of what is right and wrong, good or bad, cheap or worthy. (See Area Four, "Man's Pursuit of Values Through the Arts," page 150)

RELIGION—is perhaps an outgrowth of man's value systems, a formal approach to expressing what one believes. Religions have existed since cave man days, and constantly change as man finds out more about his environment and himself. In recent years, for instance, ideas of the creation of the world and of man have for many people undergone a noticeable change, due in part to scientific discoveries.

Let us now sum up the preceding information by saying that man is a creature with a two-fold nature, both animal and spiritual. He is social by choice, a thinking, problem-solving entity with a love of beauty and order, and an urge to be forever moving.

When we understand that this is how man is, then we can begin to make some sense out of his environment, much of which he has created himself. In this section of the guide we are going to deal with only two aspects of that environment, houses and cities.

HOUSES

FUNCTION

Man builds his houses to satisfy many of his needs. There are special facilities in them for the following:

FOOD—is required for our well-being, so our houses contain "food sections." Here we store food (shelves), prepare it (kitchen-stove, sink, counter), serve it (dining area), and clean up

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afterward (kitchen again). Note that quite a lot of what we do with food is aesthetic in nature! We have special implements (knives, forks, spoons) designed by artists to convey the food from other specially designed materials (plates, dishes) to our mouths. Even the food must be made to look attractive, or we will not like it. Hence, we decorate salads and cakes, serve meat on a platter, and each food in a separate dish. Why not simply cook it all together, put the pot on the table, hand each person a spoon, and all eat at once? It all ends mixed up inside of us anyhow! But our aesthetic natures do not permit this. Food must **look** good, too.

SHELTER—needs can account for many things in our houses. But when we begin to analyze this particular need, we find a number of sub-needs.

1. **Temperature control** is most necessary for the human well-being. To survive, man must keep himself in a rather narrow temperature range as compared to many animals and plants. Part of this is accomplished by his clothes, part by his house. House structures vary from one climate to another. The house in a hot, damp climate will be very open to every breeze, with wide, overhanging eaves. The house in a hot, dry climate will have much smaller windows and be less open. A house has been called a "machine for living," and it helps to think of the home in this way.

2. **Light control** must be a part of every house. In cave days, man was forced to sleep when the sun went down. Now he can prolong the daytime inside his house and be active all night if he chooses. Light should be available in the house anywhere it is needed (plug-in lamps), at any intensity level (dimmer controls), and at any time.

3. **Climate control** includes keeping off rain or sun, wind, and so on. It also includes protection against excesses of humidity, dust, frost, or dryness. Houses now have air conditioners, but in addition make use of insulation, site location, and landscaping to achieve these effects.

4. **Protection** from insects and animals is one of the house's functions. Screens, termite guards, concrete foundations and other devices serve here. Protection from man, himself, is found in the form of locks, chains, walls, shutters, and gates.

5. **Sleeping accommodations** form a vital part of our houses. The sleep areas must, in addition to light, temperature, and climate controls, have sound control, privacy, communication, and storage facilities. Bedrooms should be so arranged as to allow those in them to get certain kinds of information from outside, such as news (radio and TV), messages (telephone), and distress signals from children (intercom or open door to child's room). Frequently a fan or air conditioner will provide masking noise for sleeping. Bedrooms are usually located away from the street, or wherever noise is likely to be.

6. **Recreation** functions now form vital parts of our houses, a great change from a half-century ago. Then, people thought of a house much less in terms of recreation. Only when shorter working hours arrived did homes start to have game rooms, hobby areas, basement rumpus rooms, and the like. The arrival of television has transformed the house into an entertainment center.

7. **Storage** is one important aspect of any house. Closets, attics, basements, and even whole rooms may be used to store things. As families grow in size, more and more such space is needed.

8. **Expansibility** needs to be planned in a home. Frequently a young couple finds the need for space will grow for the first decade of married life, remain somewhat constant for the second, and begin to taper off after that. Many people convert attached garages to extra rooms, add on a wing, build storage sheds, finish attic and basement rooms, and in other ways add to their usable space.

9. **Mobility** in a home may sound like a contradiction, yet Americans have developed surprisingly spacious mobile homes that can be taken from one place to another. Whole cities of these "trailers" are found across the country, combining the need for mobility with the security of having one's own possessions around him.

10. **Prestige** is a surprisingly strong function which operates in choosing a house. There are "right" locations and "wrong" ones. Living in certain sections of a city confers a kind of honor on those whose homes are there. Other sites do just the opposite!

In the house itself, prestige plays an important role. Size, materials, and style are all big factors. In houses, as in cars and clothes, we "keep up with the Joneses." A home covered with asphalt shingles would be as snug as a wood or brick one, but the material has far less prestige, so few of us are willing to use it.

11. **Traffic** is a final consideration in any house. This may take several forms:
    a. Ways of getting to the house. Here the location can be vital; a house should be easily reached, yet not be directly on a thoroughfare. If the driveway is long and not straight, a turnaround is needed to reduce need for backing out. Houses on steep slopes need special attention to walks, steps, and driveways.
    b. Ways of going through the house. Here the interior traffic must be routed smoothly. Points to consider are: easy access to the bathroom(s) while avoiding going through other rooms to get there; direct entrance to the kitchen without having to enter the living room; easy entrance from the garage to the house, with area for removal of boots and coats; and adequate access to basement and storage areas.

SUMMARY

The house should be an efficient and durable device in which to live. In addition it should reflect its inhabitants' personalities and provide them with the kind of setting they need.

Questions:

1. Does your own house function well in the eleven areas above? List some desirable and undesirable aspects you find in each category.
2. If you could design a house from scratch, what features would you put into it?
3. How did the houses of the Greeks, Medieval Man, Elizabethans, and Pueblo Indians fulfill these eleven functions?
4. Why are our houses invariably in rectangular shapes? What are the advantages of this?
5. Select several houses you think express the personality of their owners. How does this operate? (See page 160, Area Four for suggested activities to "Choice Making" in setting values.)

HOUSE FUNCTION CHART

NEEDS	SPECIAL ROOMS	APPLIANCES	FEATURES, EQUIPMENT
Food	Kitchen, dining area, pantry, breakfast bar	Stove, refrigerator, mixer, freezer, dishwasher, toaster, disposal, etc.	Counters, sink, shelving, table, dishes, garbage cans, silver, crystal, etc.
Temperature Adjustment	Summer kitchen and porches in old homes	Furnace, air conditioner, fireplaces, heater, fans, electric blankets, humidifier, etc.	Windows, shades, drapes, bed clothes, thermostats, thermometer, floor coverings
Health and Cleanliness	Bathroom, utility room	Washer, dryer, water heater, vacuum cleaner, exerciser, iron, water softener, etc.	Shower, tub, basin, stool, mirror, ironing board, shelves, cabinets, etc.
Light Control	Possible darkroom	Light fixtures, lamps, dimmers, flashlights, switches	Shades, draperies, screens, eaves, shade trees, vines
Storage	Closets, basement, attic, shed	Dehumidifier, pest control, ladder, footstool	Shelving, bins, cupboards, racks, dressers, chests
Regulation of Privacy	Bathroom, den, bedrooms	Phones, intercom	Curtains, screens, locks, dividers, doors, plantings
Mobility	Garage, carports	Possible battery charger, water-hose outlet	Car, bicycle, boat, camper
Entertainment and Recreation	Living room, recreation room, workshop, lawn, pool	Radio, television, hi-fi, projector, camera	Books, card table, hobby equipment, lounge chair, refreshment facilities, etc.
Sleep	Bedroom	Alarm clock, radio	Beds, bunks, pillows, etc.

(Continued on page 20)

HOUSE FUNCTION CHART (continued from page 19)

NEEDS	SPECIAL ROOMS	APPLIANCES	FEATURES, EQUIPMENT
Appearance	Sewing room, dressing room	Sewing machine, iron, lawn mower, hedge trimmer, etc.	Gardening tools, vases, pictures, ornaments, mirrors, etc.
Expansibility	Attached garage that can convert to room	Sliding glass or screen doors onto patio, pool	Movable partitions, non load-bearing walls
Prestige	Special rooms; sauna, billiards, gallery, projection room, greenhouse, studios, etc.	Equipment for recording, filming, grand piano, organ, computer, automated services, arts and crafts studio equipment	Rare materials—stone, glass. Location, lot size, style of house, etc.
Interior Traffic	Hallways, entryways, stairways, vestibule	Doorbell	Swinging doors, pass-through
Exterior Traffic	Driveway, road, walks paths, parking, attached garage	Garage door opener, door intercom, outside lighting	Walk and drive borders, house number, covered entryway

INFLUENCES ON STYLE

All of us have noticed a big difference in the houses built around 1900 and those today. The former are often large, two- and three-story wood frame structures. They had big porches, many self-contained rooms, musty cellars, big yards, and high ceilings. In recent years the house tends to be one story, low, long, with interconnected rooms and low ceilings. Why this change? We find that, with study, we can "read" houses as we might read books, finding information in them that tells us when they were built, what type person built them, what stages they went through, and so on. Here are some of the reasons behind all the changes that have been made in the past half-century.

SOCIAL CHANGES—Family structure was different in earlier times. Families stayed together then much longer than now. Young sons did not marry so early and often brought their wives home to live. Maiden aunts and bachelor uncles often lived with the family. Grandparents lived there, too. Today's quick-moving families rarely need large houses. Aged relatives on social security live independently or in rest homes more and more.

Servant classes were more common in earlier times. Many families had "hired help" who assisted in cleaning the big homes and fixing meals. Few homes today make use of such help. The "cleaning lady" is becoming a thing of the past in many areas.

ECONOMIC CHANGES—Taxation patterns are such nowadays that the "wealthiest man in town" usually can be counted on to live in a fairly modest home. In the great era of founding fortunes a half-century ago, the rich built veritable castles, those huge mansions we see in so many towns and cities. Our rich people no longer wish to call attention to their degree of wealth, at least not on taxable property of so conspicuous a nature.

Costs of construction have risen sharply. Before labor unionism, low wages allowed the building of a highly ornate style of "carpenter Gothic" house, with its ornamental scroll work, elaborate detail, and fancy carpentry. High labor costs today dictate an exterior devoid of all this.

Division of wealth has reduced the degree of difference in house styles. To be sure, we still have the rich and the poor, but we now have an enormous middle class able to live in houses which do not look greatly different from those owned by the wealthy. Economic conditions in our society have, from time to time, produced slum housing, slave quarters, migrant workers' shacks, and so on.

Credit financing today is much more common than in 1900. Almost all houses are paid for on a monthly basis, thus allowing people with very little capital to own a fairly substantial home.

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TECHNOLOGICAL CHANGES—New materials such as plastics, plywoods, composition woods, aluminum, new types of concrete, glass, and plaster board, allow builders to put up a better house in much less time than formerly.

New tools, such as skill saws, automatic nail drivers, electric drills, and many others promote speedy and less costly building.

Pre-cut and pre-fabricated components add to the rapidity of building. The former term deals with lumber cut to precise sizes before being brought to the site. The latter denotes part of the construction process taking place at the factory, such as whole wall sections including windows, followed by shipment to the site where they are installed. This allows building to continue around the clock in all kinds of weather, under controlled conditions. Any time a new material or technique is developed, the home building trade takes another step forward. Today we are just making the change from the old "handmade" house built on the spot by carpenters, to the factory built house which is assembled on the lot. Sometimes bathrooms and kitchens are built as units and simply set into place and connected. Other construction methods call for concrete to be poured into large forms. When dry, the forms are removed, and the shell of the house stands ready to finish. Designers for the future say that with new types of transportation, houses with self-contained power can be air-lifted to any desired spot without need for such considerations as roads, power lines, and sewers. The owners will fly to and from them. When that time comes, people will live anywhere, not along roads as one must today.

House styles today range from the simple, boxlike frame house with a plain roof to the most original designs imaginable. Common styles seen in our older sections include Cape Cod, Victorian, Georgian, Bungalow, Spanish Mission, Greek Revival, Half-timbered, and many combinations of these. Details one notices include the older wooden columns copied from Greek and Roman architecture, fancy scrollwork, arches, buttresses, banisters, mouldings, and window trim. Towers imitating the medieval castles are to be seen on older houses, with railings and trellises quite common. Almost every one of these details was copied from some previous distant era of building.

Today's homes no longer copy older designs except for, perhaps, the fireplace and chimney. No modern home needs an open fire for heating, but we esteem the aesthetic qualities (the sound, odor, color, movement) of a fire so highly we will pay thousands of dollars to have this "useless" feature in our houses! Aside from this, today's builders seldom copy from the past but look ahead instead. Our house styles have changed greatly since 1900.

Questions:

1. Select a house or an apartment built within the last five years and compare it in style to one built in or near 1900. What features are different? The same?

2. How many distinct house or building styles can you find in your town or neighborhood? Make a simple sketch of each, giving street and number.

3. Where are the dividing lines in your town between the old and newer sections? What caused the expansion in each case?

4. Discuss the following features of older houses. Why do we no longer have these in new homes?

   a. Pantry
   b. Parlor
   c. Summer kitchen
   d. Porches
   e. Cellar

5. Bring examples, pictures or samples of new building materials to class. How do the new compare with the old?

CITIES

A DEFINITION

What is a city? If a house is the extension of man's personality and a reflection of his needs, the city multiplies these factors by the thousands or millions and becomes a gigantic mirror in which we can see all of our flaws as well as our good points. As we review man's nature, we can begin to see how cities serve that nature and why man is flocking into them at an increasing rate today.

A REFLECTION OF MAN'S NEEDS

ANIMAL NEEDS—are not merely met by the city but are satisfied to a high degree. The city offers the nearness of police, fire, and ambulance service. Think of the variety of foods available in a metropolis that one generally does not find in a village. The gourmet sections of large stores, the speciality shops, the various types of restaurants, and the different neighborhoods all add to the variety of things to eat in a city. Similarly, a city provides variety of shelter, from the town house to the flophouse, from the luxury hotel suite to the suburban cottage.

SOCIAL NEEDS—are most readily served by the city. Whatever one's taste in social activities may be, the city will provide an outlet. Every sport and entertainment has its group of devotees. Every hobby is represented by clubs and supply shops. Sheer masses of people packed in close quarters provide comfort to the city-dweller who, though he knows few of them personally, would be very uncomfortable living on a farm or ranch. The anonymous quality of city life—alone in the midst of others—appeals to many.

MAN AS THINKER—finds city life to have advantages. There are the great libraries, the colleges and universities, museums, planetariums, and so on. Through societies, clubs, and conventions thinkers can stimulate one another as well as through lectures and debates. The city supplies the "tools" of the thinker in its many book stores and supply houses. Thinkers experiment in its laboratories, hospitals, and industries.

MAN'S MOVING HABITS—are nowhere so evident as in a city. From the air, a city looks like a giant ant hill, with increasing streams of humanity arriving by air, rail, boat, and auto, and scurrying about on apparently senseless errands, and constantly expanding and producing. If any slight disturbance halts this flow (such as a subway strike or a snowstorm) the results may quickly pyramid into sometimes disastrous proportion. The city dweller **must** remain mobile at all costs; without such mobility, the city dies.

AESTHETICALLY—the city offers powerful attractions. In addition to art collections, concerts, plays, and the dance, there are the constant visual stimuli such as color, motion, line, texture, and value. Everywhere there are signs, store displays, products cleverly packaged to catch the eye, billboards and signboards, signals, warnings, and visual information of all sorts. Auditory stimuli include the incessant radio, phonograph, TV sound streams, and the ever present music in the stores, markets, restaurants, and elevators. The city itself hums and chatters, never silent. Unknown, except perhaps from two to five in the morning, is the silence which is common to rural life.

DEFENSE MECHANISMS—result from the constant assault on the senses which the rich environment of the city provides. The city dweller can successfully ignore all these appeals to buy this or that, to rush right down to the store, to ask for such and such a product. His defenses also shut out legitimate appeals for help; he ignores the person lying on the sidewalk, the man being beaten, the woman being robbed.

SPIRITUAL VALUES—are seen in the churches of the city and its suburbs. The city attracts and holds the poor, hopeless, and the derelict. These, in turn, attract those who would minister to them. Missions, social workers, evangelists, and new religious sects are features of this aspect of city life. The "inner-city" struggle of established religions is a fascinating story of man's spiritual life in the city.

SUMMARY

What, then is a city? It is a social organism with the following features:

1. Population center—Large numbers of people living in close quarters—high population density.
2. Occupation center—diversity of occupation among the population.
3. Production center—high level of production.
4. Money center—control of regional economic forces.
5. Entertainment center—variety of entertainment.
6. Educational center—libraries, schools, institutions.
7. Communications center—radio, TV, newspapers.
8. Service center—concentration of utilitarian and protective services—hospitals, fire and police protection.

Since man increasingly lives in metropolitan environments, we must assume that the advantages of this type of organization out-weigh its disadvantages. The latter, of course, are well known:

1. Congestion is caused by people living so close together that one cannot escape from humanity.
2. Traffic problems cause frustration and accidents which are a daily hazard of city driving.
3. Air pollution is a serious physical danger bringing not only ill health but causing deterioration of metal and stone!
4. Crime is now rising in many metropolitan areas, to the point that city streets and sections become unsafe at certain times.
5. Tension is caused by the constant level of noise, activity, rush, and sensory stimulation.
6. Frustration is caused by the complexity and difficulty of getting things done. The multiple laws and regulations governing a city often over-complicate the city-dweller's life.
7. Loneliness is caused by the impersonality of city life. This deprives people a sense of belonging to a community or neighborhood.

STYLES OF CITIES

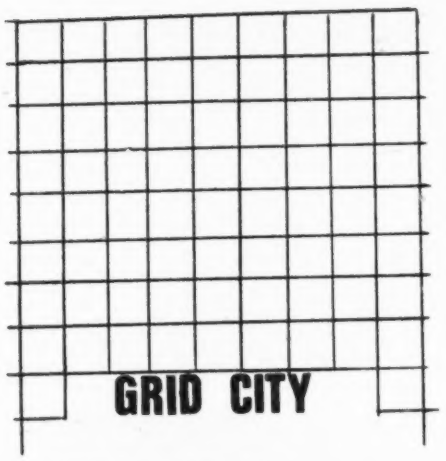
Just as man has developed styles in clothes, cars, and houses, so there are styles of cities. Most of us are unaware of these, partly because we cannot see the city as a single unit, unless from an aircraft, and partly because the great majority of cities we do see in the United States are of one basic style.

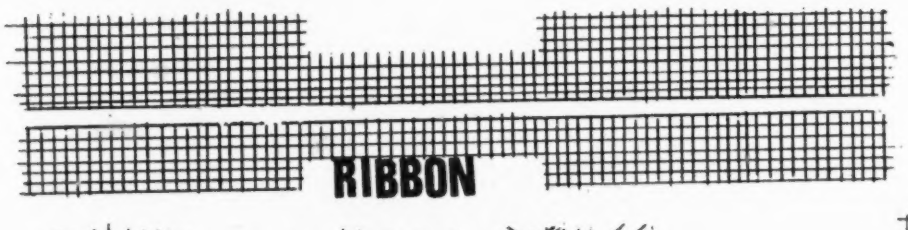
GRID CITY—is the basic style of cities in the United States, laid out in square blocks with streets forming right angles. Most Missouri towns are invariable grid plans, with only the newer additions having curving streets. (See High School Allied Arts Curriculum Guide for more details.)

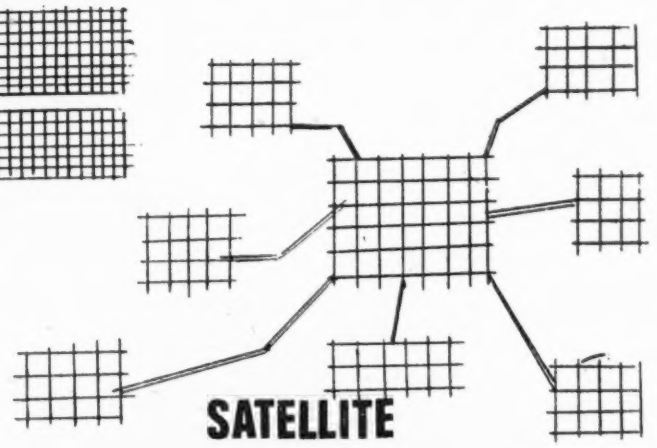
DEFENSE CITIES—In contrast, many older cities of this style in Europe were built around a castle, with narrow, curving streets, high walls, and close-set buildings. Such cities were rendered obsolete by the appearance of artillery and aircraft, but many still remain as charming tourist attractions. No towns in the Midwest have such plans.

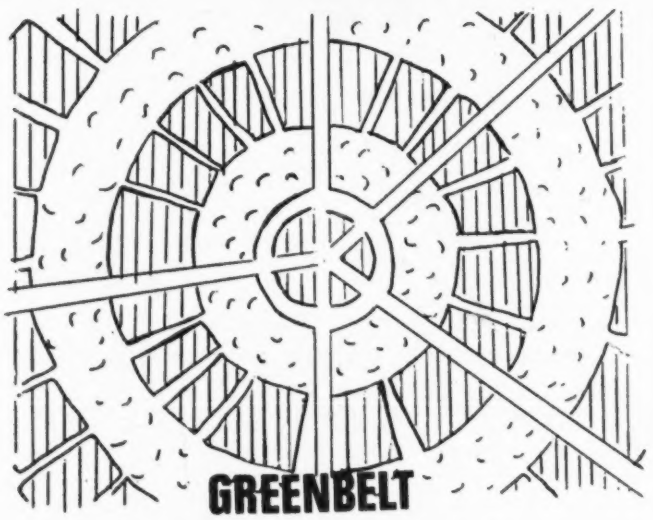
RIVER CITIES—were among the earliest founded in Missouri, along the Missouri and Mississippi Rivers. Their streets often conformed to the river's curves, and there today one finds warehouses, docks, railroad lines, and old factories. In contrast, European river cities treat the waterfront as the choicest beauty spot, creating walks and gardens there.

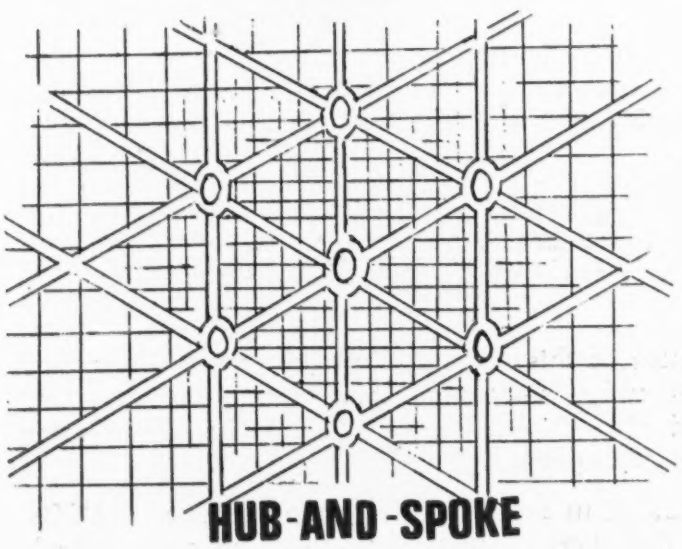
SOME STYLES OF CITIES

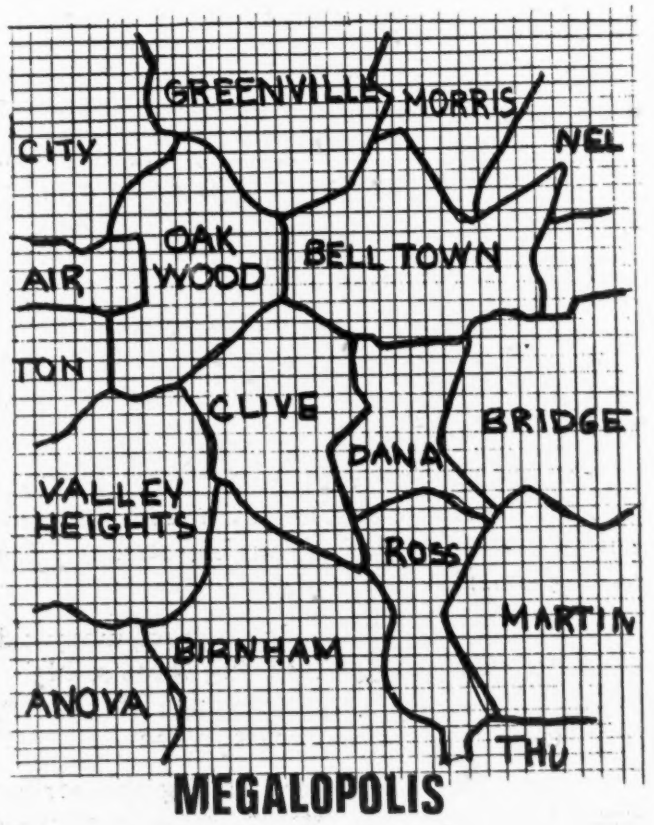












SATELLITE CITIES—As our cities grew, they often acquired suburban towns where the wealthier people could live to escape city dirt and noise. Satellite cities were formed, as in St. Louis and Kansas City. The former, indeed, has been completely surrounded by its suburbs and has no room to expand today.

MEGALOPOLIS—is a recent term for the super-city which grows from scores of satellites merging into one great population area. One exists now from Boston to New York to Philadelphia and beyond. It has been predicted that within 50 years, both sides of the Mississippi River will be a solid city from Minnesota to Louisiana. One of the great problems of Megalopolis is that the many individual governments within it find it extremely difficult to cooperate on such vital services as police, water, traffic, and other needs.

THE RIBBON CITY—grows out along a major highway like a tentacle reaching from the city into the countryside. It is a city only a few blocks wide but many miles long, easy to get around in by car because of the high-speed highway in its center. One such city is to be seen growing across Missouri between Kansas City and St. Louis, with Columbia at its central point, and Interstate 70 as its reason for being.

THE GREENBELT CITY—is designed to carry out ideals of beauty and mobility. This style is seen here and there in England, with its rings of parks separating business and residential areas.

THE HUB-AND-SPOKE CITY—started as a defense measure, allowing troops stationed at the hubs to control rioters and revolutionaries. It soon developed into a beautiful city plan, with fountains and monuments at the focal points of its broad avenues. Washington, D. C. is such a city, and Paris, France is another.

SUMMARY

As man develops new inventions, new social codes, and new institutions, his cities will change to fit them. Already jet airplanes have forced us to replan parts of our major cities. Slum clearance and urban planning are important developments in our time, and the automobile has repeatedly given rise to changes in our cities. The student who is aware of the growth and development of towns and cities, and who knows what their problems are, will be better able to take part in the intelligent planning of his own town. Most of the troubles our cities are in today have grown from small, easily solved problems into huge, insoluble ones. Tomorrow's citizens must become alert to the problems that are likely to become tomorrow's major crises and start to head them off now.

ELEMENTS AND PRINCIPLES

Now that we have become acquainted with houses and cities, we may begin to look at them more closely, to see if we can tell how they are structured. In order to know more about them, we need to know about their "elements" and their "principles."

ELEMENTS OF HOUSES AND CITIES

TEXTURE—the smoothness or roughness of the materials used, the "tactile" sense. In a house, this shows up in the use of shiny glass, smooth wood, coarse brick, rough shingles, and the like. A house all of one texture would be monotonous. Contrasting textures keep it interesting.

In a city itself, one can speak of the "texture" of a close-built, densely populated sector, as compared with spacious, open areas of another part of the city. For aesthetic purposes, cities need the textural variety of high rise apartments, multiple family dwellings, and single houses.

VALUE—the light-and-shadow, or bright-and-dark aspect of houses are of great importance in their appearance. When a structure has no variations of value, it loses interest. So, in houses

we build overhanging eaves, porches, and window frames to cast shadows. We plant trees and shrubs to do the same. Light and dark building materials also help to add variety in this area.

On a city-wide basis we ought to do the same but often do not. Nevertheless, there are some sectors of cities which take advantage of the light, and others that seem determined to block it off.

A final word about value: today we can create our own lights through electricity. This enables us to illuminate our homes and cities to make them more beautiful if we wish to do so. Many a homemaker has created beautiful interior effects through lighting, and home owners sometimes light the exteriors as well, especially at Christmas time. Similarly, some cities remain dark and gloomy, while others bathe themselves in light after dark.

LINE—city patterns vary astonishingly in matters of line. Most American towns and cities are organized on the grid pattern, with streets crossing at right angles in monotonous regularity. This may be broken if a river meanders through the city, forcing nearby streets to follow its turns. A few cities in our nation have deliberately cultivated plans. Washington, D. C. is one of these, built on the hub-and-spoke plan. While this may confuse traffic, the hubs make magnificent sites for buildings and monuments, which may be seen from the "spoke" streets at many angles.

Our houses are varied in line, too. Most houses, like cities, use the straight line only. This, however, may take the vertical, diagonal, or horizontal position. A house or building which uses verticle lines will be tall, formal, and imposing. One using more horizontal lines will be informal, snug, and friendly. The diagonal line of action is found mostly on rooflines, but occasionally a house style uses it, as in the "A-Frame" type, or the older "bungalow."

TEMPO—one does not ordinarily think of tempo (the speed of movement) in connection with things like cities. Yet, part of the life of a city lodges in its traffic and still another evidence of a city's health is its ability to change. Both of these points are connected with speed and movement.

The tempo of a city varies greatly from one part of it to another. Its main traffic arteries (like those of the heart) permit a fast movement. Side streets force that movement to slow down, and alleys are for a creeping pace. Some parts of cities just do not permit traffic movement at all.

Just as in the human body, tempos in a city speed up in the waking hours, and slow down later at night. And, too, just as in the human body, a growing city is healthy, but a decaying one is not. When the population of a city begins to decline, it is a sure sign that the once functioning organism has begun to break down somewhere. It may be in law enforcement, traffic, air pollution, or other causes—but trouble is there!

PRINCIPLES OF HOUSES AND CITIES

REPETITION—We like to have familiar faces and surroundings, we come back to the same place at night, eat mostly the same things, do a few things over and over for amusement, and so on. This basic principle shows up clearly in our houses and in our cities.

One house is very much like another, for the most part. Whole areas of houses often look alike, with streets having their houses line up like soldiers, all facing the same direction, all much the same size and shape. All the windows are rectangular, all the chimneys brick, all the picture windows in their proper places.

On a larger scale, the city itself contains much repetition, and many cities look like other cities. Man has found a pattern for city construction and seems content to stick tightly to it, despite its flaws. However, we **could** build our houses and cities very much differently if we chose to do so. There are other ways of getting repetition rather than making houses look alike.

BALANCE—Born and raised under the constant influence of gravity, it would be strange if man were indifferent to balance in his structures. In earlier days, when stone was the principal

building material, the balance achieved in architecture was "symmetrical," that is, evenly weighted like a balance scale or a see-saw. With the use of steel, balance could be gained through "occult" means, that is, a heavy weight close to the center balancing a lighter one farther out.

Nowadays the old symmetrical balance of a straight street lined with look-alike houses has given way to curving streets with houses set at different distances from the road, at different angles, and in individually differing styles. Each house has its door no longer at dead center, flanked by equally spaced windows. The balance is much less obvious.

UNITY—All works of art struggle to maintain a relatedness of parts within themselves, yet not overdo that unity so that it becomes monotonous. Houses are no exception, nor are cities. They gain unity through:

1. **Purpose**—most areas or neighborhoods of a city have one purpose. It might be commercial, industrial, or residential; but usually we do not find all three mixed. Houses are not usually found downtown, nor is it customary to find factories in residential areas. Houses, themselves, have unity of purpose—to serve as dwelling places. We would not expect houses to serve as religious or educational buildings, though they may occasionally do so.

2. **Material**—in any given area, buildings tend to be made of similar materials. Driving through a city we will find all-brick sections, others featuring stone construction, and still others wood. This certainly adds to unity in both the individual house and the area in which it stands.

3. **Size**—all houses or buildings in a given area tend to be of similar sizes. Downtown we have the tall structures, a bit farther out the medium sized buildings. In suburban areas, houses tend to be much the same size. Large houses are in one section, small ones in another.

VARIETY—The counterpart of unity is variety, an equally necessary factor in all art. In houses we see this need filled by the use of:

1. **Styles**—some houses will be in Cape Cod style, others in Ranch House style. When all houses in a large area are of the same style, it looks uninteresting. Builders sometimes try to change this by shifting the position of each house slightly, using different colors for the front doors, shingle patterns, and so on.

2. **Placement**—this refers to the position of the house on the lot and in relation to the street. We often see similar looking houses placed so that they do not all line up in rows, or all face the same way. Much can be done by making an occasional house face to the side, or even away from the street towards its own backyard. Why should a house always face the street, anyhow? Would it not be more pleasant to gaze out your front windows at lawns and flower gardens?

SIZE—all houses ought not to have to be the same size in one area. Many subdivisions of our cities, however, have zoning laws which more or less dictate the amount of money that must be spent on a house in that area, and this in turn may well decide the size of the house. In a downtown area of a city, however, all the buildings are certainly not the same size, and that is what often gives this part of a city its interest. A smaller structure nestled among skyscrapers has a beauty all its own.

FUNCTION—the use of the structure may provide a pleasant variation. In a largely residential area, it is often a visual relief to see a church or school. In a business district, the presence of an occasional apartment building gives variety. Apartments are more and more frequently appearing in the downtown areas of the nation's largest cities. There are, of course, some businesses we would not want in a housing area, but many of the smaller ones would be quite welcome. Certainly a well-designed business building would be welcome in many places.

Questions and projects:

1. Using your town or city as an example, check its various features against the eight points listed under the SUMMARY on page 23. Give instances of each.
2. How many of the disadvantages listed on page 23 do you feel your city or town has? Write a paragraph on each.

3. Study the texture, value, and line elements in your own home or apartment. Describe how each element is used.
4. How does your school building use the principles of repetition, balance, unity, and variety?
5. Describe the styles of houses in your neighborhood. Do you find any evidences of earlier architectural styles such as Greek or Victorian?
6. Design a residential city block in some way other than having each house stand on a single lot.
7. Redesign your hometown or city business district (or part of it) to make better use of the aesthetic elements and principles in this chapter. Try making plans and drawings.
8. Using your own camera, make a photo essay of your city or town. Choose its best and worst features, suggesting ways of improvement.
9. Find pictures of European houses, towns, and cities and compare these with American examples in aesthetic planning and general artistic quality.

SUGGESTED ACTIVITIES

The questions contained in this area involve many types of student activity. All are for the purpose of enhancing the learning process. Therefore it should be kept in mind (see page 1) that learning takes place at six levels, at least. A good student project may involve all six levels.

Suppose the project is TO DESIGN A MODEL CITY. In order to do this, the student should:

1. **Memorize** (or re-read) the definition of a city.

2. Check his **comprehension** of the several factors in the definition. Does he understand the meaning of such terms as "high population density" and "diversity of occupation"?

3. **Apply** his new found knowledge to towns and cities with which he is familiar. Has he tried to figure the local "population density" so that he develops a feeling of how the term applies?

4. **Analyze** his own town or city to see how it is constituted, what elements are observable, and what principles operate. If he cannot do this, it will be difficult to design a city of his own.

5. **Synthesize** the previous knowledge into a new design, taking care to make the best use of those memorized elements and principles in the new city plan. This is the project, but it should not stop here.

6. **Evaluate** his own design, being critical of its faults and shortcomings. Rework it until it satisfies the critical standards of the good students. **Then** hand it in.

In physical form, the assignment would include, of course, a map of the city center or downtown area. Locations of the main features (parks, municipal buildings, thoroughfares, and monuments) would be indicated. But since a city is a growing organism, a sequence of stages should be included. What part would fill in first? How will later additions be provided for? What about future water needs? Perhaps another map would indicate how houses would occupy the land space. Another might cover traffic flow, and so on. Zones for industry, housing, business, and recreation might be colored for easy identification.

The assignment might well include magazine photographs to illustrate how parts of the city should look. In addition, the planner could write out a description of his work, reasons for his planning and so forth. He might even draft laws to prohibit slum formation, regulations for building, traffic codes, and so on.

To the student who becomes interested, there are no limits to the things that can be done on such an assignment. The instructor should encourage and suggest, but let the student discover his own directions.

Additional suggestions for activities can be found on pages 13, 19, 21, and 23.

GLOSSARY OF TERMS

A-frame. A type of house construction in which walls and roof are opposing diagonals, resembling the letter "A."

Baloon frame. The common frame construction for most houses, in which many closely-spaced uprights (2″ x 4″ posts) support the structure. The term was originally derogatory.

Balustrade. A railing with carved, ornamental posts.

Bungalow. A style of house popular in the late 1800's and early 1900's featuring long, sloping roof lines and shingled exterior.

Cape Cod house. A simple, rectangular house, usually with shingled walls and roof, a central chimney, and front door in the center of the long side. Popular along the northeastern coast of the USA.

Carpenter Gothic. A house style marked by its size and excessive wooden ornamentation, especially around porches, eaves, and windows. Sometimes termed "steamboat" or "scrollsaw" Gothic.

Georgian house. A formal style, usually two or three story, in brick, with chimneys at each end, a raised semicircular porch over the central door, and white exterior trim. Much used in the East and South during colonial times.

Half-timbering. The building style of the Elizabethan era, in which heavy vertical, horizontal, and diagonal beams were used to frame the house. Open spaces between these posts and beams were usually filled with brick, creating the characteristic half-timbering patterns. Seldom seen in USA.

Hub-and-spoke plan. A city design featuring traffic circles with streets radiating from them in all directions. Paris and Washington, D.C. are the best examples.

Occult balance. A type of balance in which the fulcrum or balance point is off-center, a heavy weight close to this point on one side being balanced by a lighter one farther away, on the other.

Pantry. A room off the kitchen for storage of cooking vessels, bulk foods, raw vegetables, and the like, found in older homes.

Plywood. Thin layers of natural wood glued together in "sandwich" fashion so that the grain of alternate layers runs at right angles. Highly resistant to warping and splitting, it comes in several thicknesses.

Ranch house. The one-floor, low house common today, with attached garage, picture window, and plain exterior. Interiors often contain interconnected kitchen-dining-living areas.

Spanish mission style. A low, small-windowed house on one level, indigenous to the American Southwest, often with tile roof.

Summer kitchen. A small building with large screened windows set a short distance from the main house, used for cooking during hot weather. In earlier days, the coal burning stoves generated too much heat for indoor use, especially in "canning season."

Symmetry. A kind of balance in which one half is exactly matched (in reverse) by the other, producing a mirror image, and a kind of dignified formality.

Value. In art, the lightness or darkness of the work. A dark painting or building is said to have "low value" while one with extremes of light and dark possesses "high contrast" and hence visual excitement.

Victorian house. A style from the late 1800's and early 1900's generally large, imposing, and ornamented. Interiors were usually dark, formally arranged, and furnished with heavy pieces.

Zoning laws. Regulations adopted by cities specifying which areas may be open to commercial, industrial, and residential uses.

INSTRUCTIONAL MEDIA*

FILMSTRIPS

Architecture Series color

Part 1	Materials	39 frames
Part 2	Construction	31 frames
Part 3	Design	32 frames

A basic series designed to acquaint the average student with fundamentals of construction, use of the mediums of architecture, and principles of building design. A printed guide comes with each filmstrip.

Cities for Tomorrow color

Well-written and illustrated on what man's future holds in the way of city design and function. Projections of trends already underway in the United States and elsewhere.

FILMS

Suburban Living—Six Solutions 59 minutes B&W

A thoughtful study of how other nations have sought to solve the problem of man living in cities. Shows students that ours is not the only way to build in urban areas.

Town Planning 15 minutes B&W

Concise exposition of the basic problems concerned with decision-making in the area of urban development. Well filmed presentations.

A is for Architecture 30 minutes color

A noteworthy film in this area, combining several modes of audio-visual presentation. Sound treatment of architecture as an art.

Frank Lloyd Wright 26 minutes B&W

A study of "America's greatest artist" in concise form. All students should know about FLW, and about the works which made him world famous.

No Time for Ugliness

A timely treatment of urban crises which stem from population growth and lack of foresight. A well-made film which can be studied from the filmic standpoint as well as used in the field of city-planning.

Cities, How They Grow 10 minutes B&W

A study of the forces which shape and influence the growth of urban areas. Useful in understanding growth patterns of towns and metropolitan areas, why slums spread, how suburbia flourishes, and other pertinent problems.

SINGLE-CONCEPT FILM LOOPS

Moving City	EF 103-83	color
Where I Live	EF 103-84	color
Forms of the City	EF 103-87	color

*For sources, see page 31.

SLIDES

The following slides are made especially for the guide, giving the instructor a set of illustrations to use with various areas throughout the book.

Set	No. of Slides	Title of Set and Description	Price*
A	22 slides	"Architectural Eras" beginning with prehistoric man and including modern examples from our own state	$14.00
B	10 slides	"Seeing With Your Camera" helps the student interpret his world through shooting lines, colors, shapes, etc.	6.00
C	18 slides	"Man as Builder" investigates how and why in architecture, from native huts to skyscrapers, village to city	10.00
D	10 slides	"House Styles and Construction" shows the origins of many of the older houses that are part of our daily environment, from tenement to mansion	12.00
E	12 slides	"Seeing Your Environment" uses charts and illustrations to show line, color, texture, shape, value, and perspective	7.00
F	18 slides	"Hearing Your Environment" delves into sound and how it travels, into music, shapes of melodies, and much more	11.00

NOTE: Each set comes with commentary furnished for each slide. All slides are in color, except for charts, titles, and the like.

Orders should be sent to:

Simpson Publishing Company
1115 South Franklin
Kirksville, Missouri 63501

SOURCES

Architecture Series: International Film Bureau
332 South Michigan Avenue
Chicago, Illinois 60604

Cities for Tomorrow: LIFE Educational Filmstrips
Box 834, Radio City P. O.
New York, New York 10019

Suburban Living—Six Solutions: International Film Bureau
332 South Michigan Avenue
Chicago, Illinois 60604

Town Planning, A Is For Architecture; Frank Lloyd Wright; No Time For Ugliness; Cities, How They Grow:
See your local university or college for rental of films.

Single-Concept Film Loops: Hester & Associates
11422 Harry Hines Boulevard
P. O. Box 20812
Dallas, Texas 75220

*Prices are subject to change.

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BIBLIOGRAPHY

BOOKS

(THE) ALLIED ARTS—A HIGH SCHOOL HUMANITIES GUIDE FOR MISSOURI

Pub. No. 128G, 1963 Ed.
State Dept. of Education,
Jefferson City, Mo.
by Karel and Sterling

Paper cover, 8½ x 11, 192 pages
Available from Walsworth Pub. Co.,
Marceline, Missouri 64658

This guide was created to implement the allied arts course in Missouri's high schools. It uses as its basis the book "The Humanities" by Dudley and Faricy (McGraw Hill). Includes sections on Creativity, Community Planning, etc. Lists of teaching aids, a bibliography, and other teacher-helps are included.

Useful as a ready-made, one year course organization plan at high school level. Deals with the visual and audible arts, illustrated well.

AMERICAN SKYLINE

Tunnard and Reed
Mentor MD 175, 1953

Paperback
224 pages

Traces our American growth in terms of the cities we have built. Excellent pictures of each era, together with the formative influences at each stage of our development. Many photos and drawings.

Useful as a supplement for related arts class as a resource book.

ARCHITECTURE: CITY SENSE

Theo Crosby
Reinhold Pub. Co., 1965

Paperback, 6½ x 7¼
95 pages

This small book treats cities as living creations of man, with the aim of making the reader aware of his urban surroundings. The author talks of the basic forces which cause people to live in cities, investigates many forms which urbanization has taken, and outlines a number of trends which future cities may follow.

An excellent, thought-provoking book, with many first-rate photographs and drawings. Easy to read for layman, student, and teacher.

ART: SEARCH AND SELF-DISCOVERY

James A. Schinneller
International Textbook Co., 2nd Edition, 1968.
Scranton, Pa.

Hard cover, 9¼ x 9¼
473 pages

Stresses development of awareness as a goal toward appreciation which involves knowledge, personal sensitivity, and individual judgment. Information relative to our art heritage gives an insight to art structure on the contemporary scene. The book is concerned with all phases of the space arts—architecture, crafts, painting, sculpture, and graphics. Each area is richly illustrated with photographs. Selected bibliography with each chapter. Chapters 3 and 4 on the history of architecture and its styles in American building are outstanding.

AVENUES TO THE ARTS

Leon Karel
Simpson Pub. Co., 2nd Edition, 1969
Kirksville, Missouri

Hard cover, 6¼ x 9¼, 333 pages
285 illustrations, 16 color plates

This first high school text in related arts approaches the aesthetic area by first teaching the student to assume his role as a learner and thinker. Next the student is trained to see, and to

hear. Finally he is introduced to structures and to several areas such as design, cinema, advertising, etc. A final section concentrates on perception, creativity, problem solving, etc. Chapters 26 and 27 take up Domestic Architecture and City Planning, respectively.

ELEMENTS OF THE ART OF ARCHITECTURE

William Muschenheim
Viking Press, N. Y., 1964

Hard Cover, 6 x 8½
200 pages

This book is really a series of annotated photographs, but of such superb choice that the reader learns as much through seeing as reading. The elements covered are Form, Surface, and Space, with many subdivisions within each. The reader (or viewer) finds himself really "looking" at architecture, guided by one who knows what to point out. An interesting and valuable book.

EXPERIENCING ARCHITECTURE

Steen Eiler Rasmussen
M. I. T. Press, Cambridge, Mass., 1959

Paperback, 5½ x 8½
245 pages

This book does not go into technical details but, instead, discusses the broadest and most elemental aspects of the builder's art; scale and proportion, rhythm, solids and cavities, texture, color, and so on. Its many illustrations give the reader a good idea of architecture past and present. An excellent book for general understanding.

(THE) HEART OF OUR CITIES

Victor Gruen
Simon & Schuster, 1964

Hard Cover, 7¼ x 9½
473 pages

This is a book which exposes the many present defects of mass urbanization in a highly readable way. It also goes on to suggest ways of improving our cities, using many fascinating diagrams, drawings, and photos. Gruen begins by discussing the city and its reasons for being. He goes on to deal with the "anti-city," diagnosing urban sprawl, air pollution, slums, and traffic problems. In Part Three, "The Counterattack," Gruen shows us what can be done.

This book is a fairly complete study of urban problems for its size. Should be valuable to related arts teachers as background and reference.

LOOKING INTO ART

Frank Seiberling
Holt-Dryden, 1959

Hard Cover, 7½ x 10¾
304 pages

Dealing only with visual arts, this book discusses Form and Content in Part One; and Special Problems in Part Two. The latter include religious architecture, domestic planning, painting, sculpture, etc. Also discussed are the "Levels of Approach to Art." Here the influence of subject, the artist's inner compulsions, the question of taste, and judgment criteria are discussed.

The book contains 182 black and white reproductions and 4 color plates. It would serve very well as a basic art reference in any related arts class.

MAN-MADE AMERICA: CHAOS OR CONTROL?

Tunnard and Pushkarev
Yale University Press, 1963

Hard Cover, 8 x 11
479 pages

The authors have taken as their area of study the total extent of man's building in this country. They treat not only cities and houses, but have much to say about highways, dams, bridges, industry and recreational facilities. The section on highways, for instance, treats this common feature of our land in a markedly uncommon way discussing relationships of highway to urban area, to country side, and to the people using it to get from one to the other. The prose is clear and precise, the illustrations detailed and numerous. Altogether a most impressive and comprehensive study, one that will stimulate student and teacher to really look at America.

MODERN CHURCHES OF THE WORLD

Robert Maguire and Keith Murray
E. P. Dutton Co., Inc., 1965

Dutton Vista Pictureback

A compact survey in pictures and short explanations of modern church architecture. Plans are included with black and white interior and exterior photographs.

MODERN HOUSES OF THE WORLD

Sherban Cantacuzino
E. P. Dutton Co., Inc., 1964

Dutton Vista Pictureback

A concise pictorial history of the area of late domestic architecture. Plans are included in this well printed book. A real help to those who have seen little in this area.

TAXONOMY OF EDUCATIONAL OBJECTIVES

Handbook I: **COGNITIVE DOMAIN,** 1956, Benjamin S. Bloom, Editor
Handbook II: **AFFECTIVE DOMAIN,** 1964, Krathwohl, Bloom, Masia

David McKay Co., Inc.,
750 3rd Ave., New York, N. Y.

Both books paperback
5½ x 8½ approx. 200 pages each

The authors seek to introduce some clarity and definition into the vague generalities of the world of educational objectives. When we say we want our students "to grasp" or to "obtain a broad understanding of" our subject, we are not stating something which can be precisely translated into observable changes in our students. These two "taxonomies," by codifying the several kinds of thinking (comprehension, analysis, synthesis, extrapolation, etc.) help us to see more clearly what type of mental activity we are calling for in our teaching and testing. Each type of thought process is described and illustrated. Vol. I deals with knowledge and intellectual skills and abilities. Vol. II deals with attitudes and emotions created by the study of subject matter. These are especially important to the aesthetic area, since teachers constantly hope students will not only learn but learn to enjoy, appreciate, and desire further experiences in the arts as a result of having studied them.

UNDERSTANDING THE ARTS

Bernard S. Myers
Henry Holt & Co., 1958

Hard Cover, 6½ x 9½
469 pages

In his title, the author means (but does not say) that he is dealing with the visual arts only. After a short introduction in which he discusses various approaches, Myers takes his reader on a tour of techniques of architecture, sculpture, painting and drawing, bringing in crafts and industrial design. A third section, on Form and Content, introduces art as history.

(THE) VISUAL ARTS

Wallace S. Baldinger
Holt, Rinehart, and Winston, 1960

Hard cover, 7¾ x 10¾
308 pages

Copious black and white illustrations, with 4 color plates.

This book deals with the principles of visual arts, their mediums, techniques, and forms. No historical synthesis is attempted. Noteworthy are the sections dealing with photography, motion pictures, domestic architecture, and landscaping. Industrial design is treated briefly but interestingly.

An excellent book at high school or college level for the visual arts.

AREA TWO

Man and His Communication

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Man and His Communication

OVERVIEW

Man is a complex creature. Both a cause and a result of his complexity are his capacity—and his need—for communication. It is a cliche of our times to speak of a "breakdown in communication" and to bemoan the recurring multitudes of differences and disasters which result from men's inabilities to make clear to each other their purposes. Men transmit to each other not only simple information, but a whole range of feelings and attitudes, sometimes clearly and directly, sometimes subtly and ambiguously, sometimes through words, often through non-verbal activity. It is the intent of this area to examine in brief some theories on how man communicates and to try to apply this theoretical information to an examination of communication in general and of communication in the arts. More specifically, the overall goals are to equip the teacher:

1. To make the student aware of how he conveys his understandings and feelings to others.
2. To develop the student's curiosity about how others transmit their understandings and feelings.
3. To help the student see how art can express some of the concerns, observations, and experiences which artists have communicated in paint, in music, in film, and in other mediums.

This area begins with an introduction showing how problems in understanding grow out of the complexity of man and the resultant complexity of his communication. An analysis of some elements and principles of communication, in general and in some of the arts, leads to a brief presentation of suggested activities from which the student might learn to participate more effectively at either end of the communication process and thus to deal more humanely with himself and others.

THE JUNIOR HIGH SCHOOL STUDENT ANALYZES HIS COMMUNICATION

The teacher, attempting to use as a syllabus the material in the area on communication and presenting it in entirety as lecture and explanation, will cause instruction to become a drudgery resulting in frustration for both instructor and students. The materials are intended to assist in two ways: (1) to help the teacher understand some of the elements at work in communication in general and in the arts, and (2) to give the teacher techniques and devices enabling the students to participate actively in communications experiences.

Instead of listening to lectures on how communication works, the junior high school student should be involved in activities which will allow him to understand through experience and involvements the complexity of the interplay occurring between a sender and the receiver in any communication. He can best be motivated to this end by engaging in problems which will help him to understand that communication goes far beyond the kind of choices in usage or the structuring of sentences or paragraphs that frequently become the dominant business in an English class.

Some Problems in Communication for Students:

1. Say to a friend, "There are three 'tooz' in the English language," and challenge him to write the expression. What shortcoming of our written system of communication does this expose?
2. List ways in which you could communicate (express information, ideas, emotions, or attitudes) with someone without speaking.

3. Try to remember an instance when you were misunderstood by a friend (or parent or teacher). Were you at fault? Was your friend at fault? Were the words which you used at fault?

4. List the benefits of communication which are lost when a speaker's words are put in print so that he is no longer seen or heard.

5. Using any color medium like watercolors or crayons, express any two opposed emotions (love-hatred, friendship-enmity, joy-sorrow) in a picture which does not represent any actual things such as people or objects. Ask others to identify the emotions from your pictures.

6. Imagine that you are composing musical numbers to express the joy-sorrow opposition suggested above. (If you are a musician and can compose, do so.) Determine which would be more likely to have notes of shorter or longer duration. Which would be more likely to have high notes and which lower notes? Which would use faster or slower tempos? Do you think that your listeners would be able to identify the emotion expressed in each? Compare the ease or difficulty of communication between the drawing and the composition.

7. Write the script for a sequence of a proposed film involving a scene between the "good guy" and the "bad guy." How will you convey their characters in terms of dialogue, dress, makeup, lighting, and musical background—aside from the action? If the movie were ever actually produced, would the audience be influenced by the factors mentioned above or by the characters' actions?

After stimulating the interest of students to see the exciting and demanding problems of communication through a series of preliminary experiences like those suggested above, the teacher can present information offered in the area and make assignments suggested in the activities section.

The teacher should constantly keep in mind certain concepts toward which the students' experiences and awareness can be directed.

1. Communication is a two-way process: a sender and a receiver must encode and decode the message properly for effective communication.

2. Meaning exists in the minds of people, not in words or other symbols.

3. Meanings are dependent upon context, upon the total set of circumstances surrounding the sender and the receiver of a message.

4. Difficulty in communication—especially in art—arises when the purpose of the sender is not clear or is misunderstood.

5. The ability to enjoy art is improved by understanding the elements of art, the means of encoding art communication.

6. Understanding the principles of communication—like clarity and ambiguity or the rational and irrational impulses inherent in communication—help people to decode art communication more effectively and thereby allow them to expand their capacity to appreciate and evaluate art.

7. Communication can act as a "binding agent" to produce a feeling of community, a sense of belonging, as for example in corporate prayer, community singing, joint performance—or hearing—of music, or ritual pronouncement such as pledging of initiation rites or cheering at a football game.

The concepts listed above and other major ideas implicit in the area on communication should be translated into objectives realizeable by junior high school age pupils. Insofar as possible, the students should be informed of the objectives which the teacher expects them to achieve. Thus, students and teachers, both equally aware of what should be and can be achieved, can work together toward fully understanding the complexities of communication among people.

HUMAN COMPLEXITY AND COMMUNICATION

Man is a complex creature, as we have seen in Area One. Not only is he animal, but he is also social, rational, spiritual, and aesthetic. In all of his forms he can express himself through some form of communication. A raucous screech by a jay high in a tree top can inform others in his flock of the presence of a predator. A man sometimes conveys similar information, perhaps with a simple message like, "Look out!" Like the lion or the ape or a bird, he can pass on information about the presence of danger, his need for food, or his claim to territory or other possessions. Zoologists[1] tell us that the lower primates convey quite a range of response toward each other through gesture and behavior—hate, anger, fear, friendliness, interest in courtship, willingness to share, or other attitudes. Like the other primates, human beings convey their feelings, physical and social necessities, interrelationships through posture, facial expression, and action and reaction.

COMPLEXITY OF EXPRESSION AMONG MEN

But communication by demeanor or action is limited. The expressions of loyalty, patriotism, civic responsibility, platonic ideality, philosophical speculation, artistic integrity, religious or mystical contemplation, or other abstruse emotional or intellectual involvements are impossible for animals. These would probably be impossible for human beings to share without expression going beyond gesture or behavior. The expression of these modes of conduct in fuller form, in recording for future generations, or in their exchange over distance requires some kind of encoding. In his literature, drama, ritual, painting, sculpture, music, or other arts the human being can communicate a range of information and emotion quite beyond the capacities of other creatures.

In his attempt to communicate his vast range and subtlety of experience, man is a symbol maker. All of language, of course, is a complex symbol system. But the symbolic base of language is so conventionalized that people normally pay little attention to language as a symbol structure. They take it very much for granted in the way that a housewife may turn on her electric range without worrying about electricity as a complex phenomenon only partly and somewhat vaguely understood, even by scientists. Much of what follows will be an attempt to increase understanding of how man shares, examines, or records his experiences through the symbolism of ordinary language or through the language of some of the arts.

EXPRESSION OF IDEAS IN THE ARTS

In his famous "Sonnet 116" on platonic love, Shakespeare communicates information which establishes an idealized relationship. But he also gives us a feeling of pleasure in recalling involvement in that emotion. And from the "music" of the flow of his word sounds he heightens the pleasure. In this sonnet the author is also extending a tradition—the concept of ideality—going back to the time of the ancient Greeks. The poem is, among other things, one author's variation upon a theme which he frequently played in his sonnet series and in his plays.

If we look at a statue of a Greek athlete throwing a discus, we are not merely "informed" about the muscular structure of a male human being, but we can also experience some feelings of grace, balance, muscular tension, and relaxation. And we can feel pleasure in recognizing and responding to forms which appeal to our conscious or unconscious recognition of desirable proportions, unaware, perhaps, that a modern coach might condemn the posture of the athlete in the statue as unlikely to result in any great distance in the heaving of the discus.

DISAGREEMENTS ABOUT MEANINGS IN THE ARTS

In such relatively unambiguous examples of art communication as in the two above, little room is left for any quarrel about the interpretation of the poem or the statue. We can recall, however, instances of furious disagreement about the interpretation of relatively simple materials: "Well, why didn't the poet come right out and say what he means in simple language?" What,

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[1] Desmond Morris, **The Naked Ape** (New York: McGraw-Hill Book Company, 1967).

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then, do we make of the "message" in such a painting as a typical exercise by Mondrian in the handling of straight lines, rectangular shapes, and simple colors? Or what about the "message" in a fugue or an Indian raga? What, if anything, is the artist trying to convey in a typical example of found art? Or in dada?

Communication in the arts is difficult to analyze. A writer, a sculptor, a dancer, or an actor can all be said to be involved in communication. But their kind of communication is very different from what is normally understood by the term.

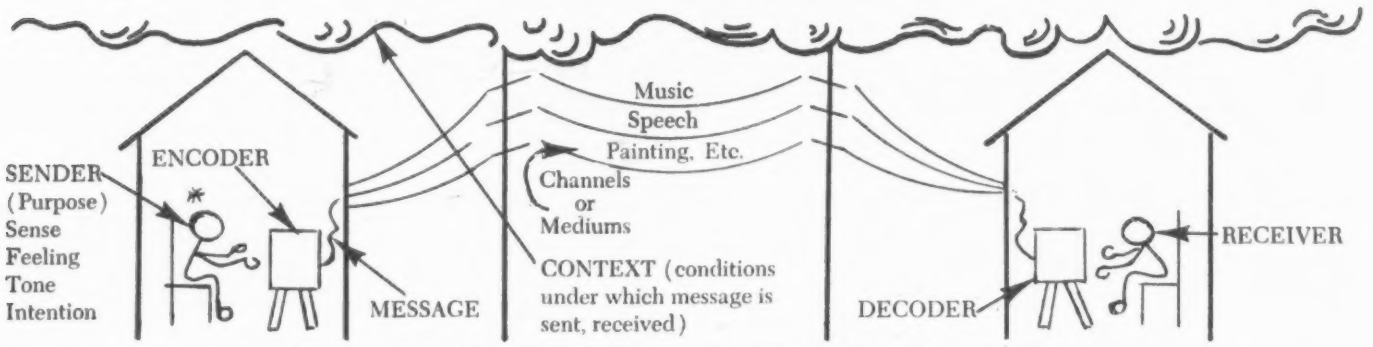
COMMUNICATION IN THE NARROW SENSE—is, we usually assume, an exchange or transfer of information, conveying news or intelligence, in the form of language, either written or verbal. Further, we usually assume that language is an ordered and stable system, the result of ancient convention, and that if it is "correctly" used, it will produce logical and reasonable results among people. Among several definitions of language, an older form of Webster's International Dictionary[2] defines it as: "interchange of thoughts or opinions, by conference or other means."

COMMUNICATION IN THE BROAD SENSE—includes "not only words" but other means of conveying information. Visual symbols can be very effective and powerful. A skull and cross bones does not need words. A curved arrow on a highway marker speaks for itself. Simple symbols like twigs or lines of stones can mark a trail. Medieval painting is enriched by extensive use of symbols: The fish for Christ, keys for St. Peter, the halo for divinity or beatitude, fruits and flowers for the Garden of Paradise.

Non-verbal communication must be included in the broad view of what is meant by "communication." Gesture, facial expression, posture, and physical attitude generally may express "thoughts or opinions." A smile and a wave of the hand from a distance will mean, "Hi!" to a friend, but a palm raised outward before a frowning face will mean, "Keep away from me!" to an intruder. A body slightly inclined away may signal a subtly felt dislike for another.

Cultural attitudes or assumptions as well as personal attitudes or feelings may be communicated, not only through direct personal interchange but also, in the very broadest sense of the term "communication," through the arts.[3] For example, da Vinci's "The Last Supper" would have little meaning to a primitive Melanesian Islander. Although subject matter like that in Leonardo's famous painting was extensively used in the Middle Ages and during his time of the Renaissance as decoration in Christian church buildings, similar pictures cannot be used in Islamic religious houses, for the Koran specifically forbids representational art as idolatrous. In pagan Greece and Rome the naked body was idealized in statuary. In the Middle Ages, the nude was unthinkable—except, perhaps in paintings showing sinners undergoing tortures in hell. Perhaps it should be said parenthetically that effective structural arrangements such as organization of design elements and skillful workmanship are valued across cultures and through time. A recent study shows a high degree of agreement on such matters by critics from different cultures.

COMMUNICATION PROCESS



*To account for ART PRINCIPLES, we must examine man's thinking process. Balance, repetition, variation, and climax all originate there!

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[2] **Webster's New International Dictionary,** (2d ed., unabridged; Springfield, Massachusetts: G & C Merriam Company, 1953).

[3] David K. Berlo, **The Process of Communication** (New York: Holt, Rinehart, and Winston, 1960). See Chapter 6 for a good discussion of the effect of cultural assumptions in coloration of attitudes in communication.

SOME ELEMENTS AND PRINCIPLES IN COMMUNICATION IN GENERAL

Two areas of study which can help illuminate communication in general and which can lead to an understanding of art communication are informational theory (also called communications theory) and semantics. Informational theory is a mathematical and statistical approach to increasing the efficiency in transmission of communications and communication signals. While it is a body of study too difficult and complex to present here in depth, a view of some of its simpler and more basic elements will be helpful in showing how ideas are exchanged among people in language use. Semantics, especially in its concern with meaning in terms of human behavior in response to signals, may also be useful in explaining how the creative artist does or does not communicate with his audience or viewers. Semantics can clarify our thinking through its insistence upon fundamental understanding; that meaning lies not in the word—or the symbol or other representation—but in the mind's perception of the thing being represented or conveyed.

ELEMENTS OF A COMMUNICATION PROCESS

In an attempt to promote fuller understanding of the problems of communicating, informational theorists and others try to analyze the parts and relationship within the process of communication by constructing a communications model.[4]

A communications model has the following elements (see illustration, page 41):

THE SOURCE—Any human interchange of information or ideas must originate in a source, or sender. This source, or sender, is either an individual or group.

THE ENCODER—In the usual concept of communication, the source will have some purposeful message to convey in some systematic arrangement of symbols. In simple direct conversation, the sender encodes his message in sound units, which we recognize as words and intonations, accompanied by gesture and expression. The encoding mechanisms, therefore, are the vocal organs and the physical movements accompanying the sounds. In written communication the encoding may be in the form of manuscript, typescript, or print. The encoding may be in the form of dots and dashes heard as short and long sound impulses on wireless.

THE MESSAGE—the information, news, or intelligence conveyed by the sender according to his purpose constitutes the message. It is what is produced by the source-encoder to achieve his purposes with reference to the person at the other end of the communication process. In what we assume to be normal or usual communication, efforts are made to make the message clear and obvious by encoding it in a system intended to eliminate ambiguity. In art communication, as we shall see, the message is not always clear, since the encoding may be a personal or individual one, rather than a mutually or generally established system.

THE CHANNEL—although in a more scholarly explanation of informational theory this element would require a very careful and complicated treatment, we can here say simply that it is the **medium,** as for example television, the newspaper, radio, or other vehicle which carries the message. A gesture uses space as its channel; voice communication uses air pressure waves.

THE DECODER AND THE RECEIVER—are the remaining elements in the communication process. The receiver is of course the person at whom the message is directed, (or recording instrument in technical transmission) and for usual person to person communication the receiver's eye and ear would decode the gestures and voice sounds of the encoded message.

The elementary statement of the model undertaken here hardly begins to represent the enormous complexities which are involved in the study of communication. For example, the

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[4] David K. Berlo, **The Process of Communication** (New York: Holt, Rinehart, and Winston, 1960). See Chapter 2. The communication model following is taken from Mr. Berlo's presentation of the communication process. His book is presented in terms of sociology and language arts rather than in mathematical or statistical terms and is therefore more immediately useful to the layman.

technical study of information might be concerned with such matters as increasing the speed of transmission by eliminating redundancy. To illustrate, telegraphic messages carry information with a reduction in marginally necessary words. The father of the college student gets the message quite clearly when he receives, "Broke. Send 50 earliest." The articles, pronouns, verbs, and other parts of speech, omitted along with the usual amenities of ordinary language, are redundant, left out to increase the efficiency of telegraphic language. Similarly, a sentence like, "The D m crat p rty l st the lect n in 1968," can illustrate that written English is redundant in its use of vowels. The point here is that communications engineers are interested in encoding to increase efficiency. In transmission of pages of information can be reduced to micro-dot form, space and time are saved, and thus efficiency in communication is increased. It is this kind of problem with which informational theorists are primarily concerned. **Social scientists, behaviorists,** and **semanticists,** however, are apt to be more interested in the human factors of communication. They will be concerned with such questions as, what are the motives, conscious or unconscious, in the sender's message? What is the attitude of the sender toward the receiver? Of the receiver toward the sender? What is the social context in which the message is delivered? To what extent is the message content offensive to the receiver?

PROCESS AND CONTEXT

Process and context are two important elements of communication in general. An understanding of them is necessary if we are to appreciate the sender-receiver relationship with which informational theory is concerned and if we are to grasp the concept of meaning in the discussion of semantics below.

PROCESS—in communication, is the total interrelationship of all the elements in the communication model.* We can try to analyze what happens in communication by postulating a "communications model," but we must always understand that among human beings communication is not a static matter, but a complex and dynamic interplay. Communications engineers working with mechanical and electronic equipment can eliminate static or other "noise" which might interfere with messages. If a component in a receiver apparatus breaks down, they can find it and replace it. They can make up more efficient, less redundant codes for more rapid transmission. In telegraphic transmission of information we can say that the operator begins to send the message when he presses down the telegrapher's key.

But when we speak of communication in human terms, where does a communicative act precisely begin? When a speaker opens his mouth? Or when vocal cords begin to vibrate? Or when impulses flow down a neurological channel from the brain? Or up to the brain? And when does it end? When the receiver has encoded the message? When he decides to react to the message? When he actually **does** react? But what if he decides not to take action until next Tuesday? Does the communication act end on that Tuesday? If the receiver should decide, after all, on that Tuesday, not to respond, when can the communication process have been said to cease? Suppose a year after the message was encoded, the receiver, having totally forgotten the message on the conscious level, reacts unconsciously as the result of some other stimulus. Is this the end of the process? The questions are raised here to demonstrate the concept of process, for in the thinking of our modern, relativistic society, we tend to allow for the interdependence of things. And communications theory, then, can help us to be sure that we look upon the interrelatedness of source and receiver, of the attitudes of each to each other, and consequently to the message.

At one time or another, every one is both a sender and a receiver, both encoder and decoder. At the same time that one sits in front of the the television set decoding the dots on the screen, he may be communicating with himself as both sender and receiver, determining that he does not like the program and making the decision to turn it off. He may be acting one moment as decoder in reading the evening newspaper and almost in the same instant acting as encoder by repeating to someone the lead story from the front page.

CONTEXT—in communication, is the total set of circumstances within which the communication process occurs: all of the physical, psychological, emotional, linguistic, cultural, and other factors which will condition the sender-receiver relationship. English will not serve as an effective message code in a Burmese village. Sign language will not work at any distance on a dark

*See illustration, page 41.

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night. On a more complex level, two additional examples may illustrate the importance of context: the formal, literate English of the university faculty would be disastrously out of context in an American inner city area, even though it might be understood for the most part; in the context of a riot, with individuals given over to emotional group responses, a calm appeal to reason is usually ineffective, even though it is made in the language native to the rioters. In order to engage in effective communication, the source and the receiver must be in possession of more than a common message code for encoding and decoding; the purposes of the sender must be acceptable to the receiver. If the context of the communication is such that the receiver's attitude is one of resentment toward the sender's actual or assumed purposes, the message may be misconstrued, improperly decoded. (See Chapter 4, S. I. Hayakawa, **Language in Thought and Action** for a discussion of "contexts.")

In the realm of communication in the arts, context is of overwhelming importance. Many paintings or films presented to an audience governed by a cultural context that is provincial or puritanical will often bring misunderstanding and resentment. The cultural context will to a considerable degree determine and limit the encoding and decoding of the message content of the sender-receiver relationship in an art situation. The message code of the artist may be strange to the intended receiver, who might be the person in the audience watching the dance, let us say, or he might be the person looking at the painting in the gallery. The receiver in one case may be simply failing to decode the dancer's movements, gestures, and rhythms; in the other he may fail to respond to line, texture, and color. In both instances, communication fails because the message code is not common to the sender-encoder and the would be decoder-receiver.

The message content in art may differ from what we customarily expect in more usual communication. The vocabulary of the artist may be so minimal, as in the abstract paintings of Piet Mondrian or in the geometric shapes of sculpture by David Smith, that the intended receiver feels that no message is apparent or that the message is so slight as to be of no interest. He may even feel put-upon—the victim of an artist's insult. In the case of anti-art or satiric art, he may feel that his values are threatened, and he might therefore respond emotionally in a case where an intellectual response was sought.

Limited or individualized purpose on the part of the artist sometimes seems to suggest that communication, even in the broad sense, is really not intended. A sculptor like Henry Moore, working with abstract shapes carved from richly grained woods may not be interested in communicating so much as he is in exploring the way in which forms occupy or enclose space. A surrealist painter may seem to be exploring the subconscious through images supposed as emerging "automatically" from the dimly remembered incidents of the dream world. Found art, aleatory music, the happening, op art, and environmental art all challenge the meaning of communication and provide opportunity for remembering context, process, and purpose.

ELEMENTS OF SEMATICS

As with informal theory, a knowledge of some of the basic notions of semantics can lead to better understanding of communication in general and to a better appreciation of communicating through art. Semantics, too, is much concerned with the importance of context. In addition, two other matters are of fundamental interest: the relationship between the **symbol and the thing** and the relevance of **purpose between sender and receiver.**

First, a definition of semantics might be helpful. Among the definitions in **Webster's Third International Dictionary**[5] we find, "the study dealing with the relationships between the signs of a system, and human behavior in reaction to signs, including unconscious attitudes and epistemological and linguistic assumptions." And in the same source is found this additional definition for a special sense of the term, "connotative meaning . . . the management or exploitation of connotation and ambiguity (as in propaganda)." A careful reading of the definitions indicates the importance of a special necessity to look carefully at the idea of meaning and to see it as a psychological concept rather than an objective phenomenon inherent in the existence of things.

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[5] **Webster's Third International Dictionary** (Springfield, Massachusetts: G & C Merriam Company, 1961)

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THE SYMBOL AND THE THING—The semanticist is careful to make clear the distinction between the map and the territory.[6] The map stands for the place. It is not the place. Similarly, the word is not the thing. We are told of the little boy who, noting the PIE abbreviation, representing the name of a trucking firm, painted on the sides of its trailers, invested that symbol with a richly attractive meaning. For any American boy the written word **pies** means pastries containing fruits. For the English boy, the written word **pies** is more likely to mean pastries enclosing meats. For a Polish boy, however, the written **pies** means a dog. The written symbol is the same for each boy, but because of his cultural context, because of the way his culture shapes him and his language, the meanings differ. The meaning is in each boy's mind, therefore, not in the symbol. In terms of art the distinction is important. Henry Moore's sculptured figures, distorted and abstracted, are not human beings, but merely represent them. An artist may be interested only in playing with forms and not in representing things; and in such cases, communication exists only in the very broad sense: the artist is conveying his concept of shapes and three dimensionality, his sensory experience of texture, and his experience of rhythms. An artist may be idealizing actuality. The story is told of the English artist J. M. W. Turner, who, confronted by the woman insisting that she never saw a sunset look as he had portrayed it, responded, "But Madam, don't you wish you could?"

PURPOSE AND THE SENDER-RECEIVER RELATIONSHIP—I. A. Richards,[7] one of the important figures in the development of semantics, analyzes **meaning** in terms of its four functions: **sense, feeling, tone** and **intention.** A speaker, or an artist, conveys meaning, Richards says, not only through the **sense,** words used to "direct our hearers' attention upon some state of affairs, to present to them some items for consideration and to excite in them some thoughts about these items."[8] In addition to this **prose sense,** the message will be conditioned by the speaker's **feeling.** This feeling may be the element which predominates over the sense, as in **lyric poetry. Tone** is the speaker's attitude toward the listener. Its hidden or conscious expression may color the relationship between sender and receiver to a remarkable extent, even altering the meaning of the message by one hundred eighty degrees, so to speak.

Intention is demonstrated by Richards showing how the speaker's purpose will color the message in three contexts. In the first, the speaker is a scientist reading a paper at a conference of his colleagues. In this situation, the **prose sense** becomes the dominant element in meaning, with the speaker concerned primarily with an objective statement of his findings. In the second, the journalist is seeking to present a popular version of the same scientist's findings necessarily alters his **tone,** in view of his audience and consequently in his **intention** to be clear will edit the objective facts to conform with the scientific limitations of his lay readership. In Richards' third illustration, he refers to a politician addressing an audience during an election campaign. The politician's intention, quite obviously, is apt to determine what he has to say far beyond the effects of the other three elements of meaning.

Intention occupies an important part in the sender-receiver relationship, and failure to account for it may destroy art communication. The artist may simply have no discernible purpose with respect to a viewer. In his mature works Mondrian apparently was reducing painting to classic simplicity, making an investigation into the basic elements of painting, color, line, and form.

Social criticism or satire may be the intention in art. Goya in his etchings on the horrors of war was using art to communicate the revulsion which sensitive human beings can feel for the blind stupidities of human conflict. Picasso's "Guernica" is in the same tradition. In literature, George Orwell's **Animal Farm** and his **1984** are novels condemning the authoritarian state's ruthless subordination of humane values to political purposes. Much of **pop art** inherits from the dadaist movement a rejection of bourgeoise values, especially the concern for materialistic ends and for what are deemed to be outworn or inapplicable virtues and principles.

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[6] S. I. Hayakawa, **Language in Thought and Action** (2d ed.; New York: Harcourt, Brace, and World, 1964), p. 31F.

[7] I. A. Richards, **Practical Criticism** (New York: Harcourt, Brace and World, a Harvest Book, 1956).

[8] Richards, p. 175.

Social significance may be the dominant factor in determining art values for some people, or even for nations. In modern Russia, for example, official art reflects the party line; art which does not is denied governmental sanction and can thrive only underground. Many individuals will reject a painting, book, or movie which seems to lack social significance or which challenges social attitudes basic to society. Boris Pasternak's **Dr. Zhivago,** by the way, was rich in social significance but ironically was rejected by Russian officialdom for its prejudicial view of communist history.

Abstract or non-objective art may be free of direct or obvious social significance and therefore at least puzzling, if not invalid, for the receiver in art communication who prefers narrative or representational content in the message code.

Propaganda may be the intent of art. One of the best known examples, of course, is Harriet Beecher Stowe's **Uncle Tom's Cabin.** Picasso's "Guernica" was intended to win support for the Spanish Republicans against the Fascist forces.

SOME ELEMENTS OF COMMUNICATION IN THE ARTS

Having examined some factors which are important to understanding communication in general, let us now turn to some of the arts for an analysis of the elements which make for encoding and decoding a message in art communication. For purposes of simplicity and brevity, this area will concern itself with the elements of only three of the arts: a visual art, painting; an auditory art, music; and one of the combined arts, cinema.

ELEMENTS OF PAINTING

COLOR—perhaps the first idea that comes to mind when we think of painting is **hue,** what the layman normally thinks of as color, although value and intensity are also factors in color. The primary hues are red, yellow, and blue.[9] Other hues can be derived from combinations of these. Hue is often thought of as communicating certain feelings or evoking responses from the viewer. In our culture, blues and greens are said to be cool colors and are felt to be calming and restful; reds, yellows, and oranges are thought of as hot or warm colors, suggesting emotion, heat, unease, or excitement. **Value** is the light-dark quality of color. Blues can vary from the pale blue in the clouds of a summer sky, to the richer blues of a late afternoon sky, to a dark navy blue which seems almost black. **Intensity** has to do with the brightness or purity of a hue. If a hue is mixed with another from the opposite side of the color wheel, it will become dulled and will lose its vibrancy.

Bright colors usually produce gay, sunny effects, like those in most of the paintings of Henri Matisse, which tend toward combinations of many intense hues. The use of one hue, varying its values and intensities, contributes to a unity of effect. This kind of monochromatic coloration was characteristic of those phases of Picasso's painting known as his blue or rose periods. A good example is his "The Old Guitarist." The use of many contrasts in hues, values, and intensities produces a busy, dynamic effect to keep the viewer's eye moving and occupied. Colors using many dark values produce somber, emotional, or dramatic effects which pull the viewer psychologically into the depths of the picture, as in the turbulant and involved compositions of Delacroix, like his "Dante and Virgil in Hell."

LINE—along with color, is one of the strongest communicating elements in painting. A long straight horizontal line, like the horizon in a landscape, suggests stability, solidity, and security. Straight verticals suggest poised strength, controlled energy, life, and viability. Diagonals are most energetic and dynamic, lines in motion, having left the vertical. Curved lines which are long and sweeping suggest relaxed and gracious or restful responses; numerous short curved

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[9] Regrettably, an easy explanation of color is not possible, since it is apparently a complex phenomenon. **The Encyclopedia of the Arts** (see bibliography) defines hue as, "that attribute of certain colors which enables them to be classified as reddish, bluish, yellowish, or purplish." The entry on color runs to thirteen full pages.

lines disposed counter to each other evoke restlessness because of their nervous energy. Of course, lines of various kinds can be used together. Two seascapes, for example, can use lines which communicate to the viewer the factors of nature's energies that might be involved. In one seascape, the water will lie flat and quiet, and a ship will sail serenely against a long horizon under a blue sky broken by stretches of long high clouds. In another, short arcs of waves will roil the foreground, a ship will pitch and roll, its masts cutting diagonals, while overhead angry storm clouds will make many short, distorted lines. Winslow Homer's famous "The Gulf Stream" makes a good study for the use of active lines.

SPACE—Although painting is two-dimensional, since it is applied to a surface, the artist may use lines and variations in hues and light and dark values to give the illusion of space in realistic painting. Painters from time to time have been aware of the three-dimensional possibilities of the flat picture surface. Others have exploited it to the fullest. Some painters, like Matisse, prefer to paint relatively flat paintings, relying on bright hues for designs emphasizing color areas; others like to model objects, shading them to appear three dimensional. The darker areas seem to recede, and lighter areas seem to advance. Warm colors seem to move forward; cool colors tend to recede. When painters concentrate on suggesting space naturalistically, they may make use of two kinds of illusion called perspective.

1. **Linear perspective** is the use of lines which are drawn so they apparently recede in the distance toward the horizon. This is the effect seen in looking down a railroad with the rails seeming to get closer, finally touching at the horizon, while the telegraph poles alongside the right of way seem to get shorter.

2. **Aerial perspective** produces the same results in suggesting volume and depth as does linear perspective, but by using colors and relative sizes. As noted above, the warm hues and more intense colors seem to come forward. Darker values retreat and are used in shadowing. Larger objects seem closer than smaller ones. Images which are up close tend to have sharp lines, while distant objects have outlines that look fuzzy and hazy. A mountain in the distance seems lost in a haze, and its colors appear dulled in intensity.

TEXTURE—is still another illusion in which the two-dimensional art of painting can produce smoothness or roughness, suggesting an appeal to the tactile sense, the sense of touch. The artist painting a portrait can suggest the soft, lush quality of deep velvet lying next to glowing satins and starched, crisp laces in the garments of the subject. The subject's hand might lie, in sharp contrast, atop the polished coolness of a marble table top. Flowers in a vase might range in surface treatment from the hard, sharpness of a straw flower to the deep richness of soft rose petals.

Any of the elements listed above can be used to communicate some message or experience which the artist may wish to share with or record for the viewer. He might use color, lines, space, and texture to show natural objects in realistic relationships and communicate to the viewer some situation or idea which all can recognize instantly and respond to readily and sympathetically. He may emphasize or arrange some of the elements to evoke a heightened response from the viewer. On the other hand the painter may arrange the elements imaginatively to amuse, shock, or stir the viewer. Or he may simply manipulate the elements for their own sake in abstract relationships. The student must always be made aware that a painter is first of all that—a painter. A painter works with the elements of painting because to him these are the stuff of his trade. He fashions these into patterns which he wants them to take, regardless of whether or not they represent real objects. Just as a basketball player in practice sessions or between them will handle a ball over and over, bouncing it, flipping it from hand to hand, and shooting baskets constantly, even though he is not scoring points, so the painter responds to the compulsion to manipulate the elements of his craft. Painting is what a painter does.

ELEMENTS OF MUSIC

PITCH—the frequency of vibration of a musical sound. Scientifically, a tone vibrates at a measurable and constant rate, at a certain number of cycles per second. In everyday language, however, we say that tones are high or low.

1. **Interval** is the distance between pitch levels. In our Western style of music, we tend to accept as standard only whole steps and half steps, as in the progression through a scale on the keys of the piano. A melody, of course, may move up or down across several of these whole tones or semitones.

2. **Sequence** is the organized progression of the tones in the melody. Not only must a melody have changes in pitch; the changes must occur for each melody in a fixed order. This order, of course, is maintained each time the tune is repeated.

3. **Melody** is the tune, the movement up and down into various pitches in a recognizable sequence. Melody is that element of music to which most of us respond most easily. Even people who claim to be unable to "carry a tune in a bucket" go around humming to themselves the pleasing arrangements of tones that make up the many melodies that all of us know. We encounter and learn thousands of such melodies from childhood on.

4. **Harmony** is the simultaneous production of tones at several pitch levels. This vertical blending of sound occurs when a note of the melody is accompanied by a chord—three or more pitch levels at established intervals. This kind of enrichment of melody by chords has been the generally accepted pattern for the music of our Western culture. However, our music does not always take this form, nor did it always in the past, and enrichment of melody through patterns other than harmony is possible.

TIME (often termed "duration" and involving several factors)—is the "chronological" ingredient of music. It establishes the movement not only of the whole melody but also organizes the relationships of the duration of the notes within the tune. Among the factors which must be considered in reference to time are:

1. **Meter** is the steady progression of accented and unaccented pulses or beats over which the rhythm is fashioned. All of life in nature is repetitive or cyclic, and music finds some of its most powerful appeal in the automatic response of our bodies to meter and rhythm. The normal human heart works in a steady beat. It is said to be a constant "lub dub," "lub dub," "lub dub," with the second half being accented. Each "lub dub" is a metrical unit, or **measure,** and retains unchanged the progression of the unaccented "lub" followed by the accented pulse. Meter in music occurs in patterns of two's or three's or combinations of these, so that basically each metrical unit consists of an unaccented and an accented beat, or an accented and two unaccented beats. Combinations of these are possible, but the accent is always on the first beat, with the exception of syncopation.

2. **Rhythm** is the variations in duration of notes superimposed upon the beat. This can be illustrated by taking the first line of Shakespeare's "Sonnet XVIII" and considering its scansion in relation to the patterns of normal speech. The line, "Shall I compare thee to a summer's day?" has a regular beat or meter, **iambic pentameter.** A steady progression of **iambs**, units consisting of one unaccented beat followed by one accented beat, begins with the first unit, which can be marked thus / shāll Í / using the dash to indicate the unaccented pulse and the vertical stroke to show the accented syllable. The whole line would be scanned / shāll Í / / cōmparè / /thēe tó/ /ā suḿ/ /mēr's dáy?/. This arrangement illustrates the meter, or the "beat." But except in a class of English students being taught the rudiments of scansion no one would ever pronounce each accented pulse with an equally heavy emphasis. Instead, a person reading aloud would impose upon the beat of the iambic pentameter the normal speech rhythms of verbal communication, giving heaviest stress to two syllables, the second in the word "compare" and the first in the word "summer's." Other syllables would get secondary stress and some very little. Certainly, in the third iamb, "thee" would be held slightly longer and get a bit more volume than the word "I" which is theoretically, in the meter, that is, an accented beat. So in music, the big drum in the marching band will beat out a consistent "BOÓM B͡oom/ /BOÓM B͡oom/ to establish the beat or the meter, but the rhythm of the composition overlaid upon the beat will give more duration to some notes, less to others, thus giving the rhythmic structure or pattern to the piece being played. It should be noted that many use the term "rhythm" when they really mean "meter," as in "rhythm section" or "I like a march because the strong rhythm makes me tap my feet."

3. **Tempo** is the rate at which the whole composition moves. Tempo is the factor in the musical element of time which governs the speed at which the music is played or sung. It does not affect the relationships within the beat or within the rhythm except that all durations will be lengthened or shortened according to whether the music is slowed or speeded up. To illustrate, if a train is traveling slowly, the time between the clicks in the rails will be longer than the time between clicks if the train is moving rapidly; at any given speed, however, the time between clicks would be constant. In music, a note held for three beats is held for three beats regardless of whether the music is a slow composition or a fast one. Written music carries notations for the musician telling him at what speed to play. **Largo** and **grave** are very slow tempos; **presto** and **prestissimo** are the fastest. **Moderato** lies between these two pairs of tempos.

DYNAMICS—the degree and variety of force, the relative strength or intensity with which the sounds are produced. Lullabies are played softly and marches are for the most part played with force, although a composer will give variety to a march, playing some of it softly, thus providing contrast to other passages which will build to a forceful climax. Musical notation uses the words **piano** and **forte** to indicate softness and loudness. Other shadings are indicated by such terms as **mezzo piano** for "medium soft" and **decrescendo** for "growing softer."

TONE COLOR—the distinguishing or characteristic sound quality that identifies a particular voice or instrument. Tone color is also called **timbre.** If two men whom we know well both say the same words we recognize each voice because of its tone color, or timbre, and are able to identify the speaker accordingly. Each voice has its own coloration and is therefore distinct. Similarly, an oboe, because of the reed it uses and the shape and material of its tube, produces a sound easily distinguishable from that emitted by a trombone. The brass instrument, even though playing the same note as the oboe, shapes or fashions the tone in its own distinct way because it has its particular size and shape of mouthpiece, is made of metal rather than wood, and characteristically imparts its overtones to the note as a result of the shape and length of the vibrating air column in its tube.

As with the elements of painting, the elements of music can be used to communicate. But this kind of communication must be interpreted with some caution. While the composer, using musical notation, can with some exactness encode much of his music so that a competent reader of music can decode it more or less exactly and perform the score in a manner intended, the music may "mean" something quite different to each. The most abstract of the arts, music does not lend itself easily to exact decoding. An exact decoding of a composer's work would be possible only when it was originally recorded by that composer and played back by a machine or a phonograph. A lyric poem, or even a prose passage, can produce two rather different interpretations from two readers. A given piece of music is much more apt to do so, and the old argument between proponents of program music and advocates of pure music must be examined.

PROGRAM MUSIC—the kind of music which has **subject;** that is, it tells a story or presents a picture. These are compositions like "The Romeo and Juliet Overture" of Tschaikovsky, or his "1812 Overture"; Moussorgsky's "Night on Bald Mountain"; or the numerous compositions of Debussy with names such as "The Sunken Cathedral," "La Mer," or "Clair de Lune."

PURE MUSIC—music which has no subject. Compositions like Chopin's "Prelude Number 20 in C Minor" or Bach's "Fugue in G Minor" are like countless etudes, airs, octets, variations, symphonies, or other pieces which were never intended to portray specific narrative or descriptive content.

Obviously, if any of these compositions were heard for the first time by a musically naive listener without knowing the titles, he would be unable to identify the subjects of each with any accuracy. And we know that some pieces of pure music were given titles suggesting subject by admiring critics or the public long after they were written, as was the case with Beethoven's "Emperor" concerto. Yet, music can evoke feelings which parallel the title of program music. Melodies consisting of many quick notes which move in fast tempos up and down the scale will produce gay, light effects. Those which employ many notes of longer duration, in long phrases played in slower tempos usually suggest sober, melancholy, or thoughtful

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emotional responses. The English poet John Milton was certainly aware of the musical counterparts when he entitled two of his poems "L'Allegro" and "Il Penseroso." Loud, crashing dynamics do not lead toward quiet, meditative attitudes, but to quickened and exuberant emotional states. The driving beat of a modern rock combo playing **fortissimo** melodies whanged out in the whining, twanging **timbres** of electronic, amplified guitars and pianos can communicate to the point of hypnotic involvement, as becomes obvious to any one who has watched a young dancer become glassy eyed in transport as he succumbs to the music.

As with the movement toward abstraction in painting in the visual arts, serious music today frequently contents itself with exploring sounds in interesting patterns. Melody, depending as it does upon regularized and repetitive movements which reassure and please, tends to be avoided by modern composers, and sharp, transient, unrelated sounds produce sharper dissonances than in the past. Rhythms become more broken. Modern composers communicate in terms of the sound context in which they live—the jet engine's roar, the dissonances of motorized traffic in crowded streets pinched between the echo chambers of looming skyscrapers, the electronic tone colors of radio, TV, and computers and the diverse clankings and grindings of mechanisms in industrialized, ever more crowded urban communities peopled with societies given to growing anxieties. Modern man is impatient with delay. The music of the nineteenth and earlier centuries, dominated by the pulses and sounds of natural and human interplays—the clip-clop of horses, the sounds of wind and water, the rhythms of regulated and organized social relationships—is giving way increasingly to the mechanical, the unstructured, dissociated, and depersonalized auditory phenomena of our times.

ELEMENTS OF THE CINEMA

Movies are today's art form. To neglect them in any course, but especially in a course like humanities, is to invite student indifference. The very word "cinema" itself, derived as it is from the Greek word for movement, helps the teacher to see the inherent fascination of film for today's youth. Movement is what they live with. Their world is composed in good part of the flashing, shifting images seen from a motorcycle or car. Their experiences are vicariously gained from the bright, super concentrated and enlarged effects of wide screen movies and the flickering sweep of the television screen. Never has a society been so mobile as ours. The film, then, is extremely close to the pulse of our way of life.

The cinema as an art form is one of the combined arts, having components of the drama, music, and photography. Since its images are projected on a flat screen, it has some of the two-dimensional character of painting. Its sets require attention to painting and architecture. Its scripts involve narration and other writing. But regardless of how the cinema might be derived from or related to other arts, it is creative expression in its own right. As an art, it has its own distinctive elements.

MOVEMENT—the most obvious element of film art. The term is, however, not all that simple and has a number of elements of its own which need analysis and are listed below. First, the visual nature of film differs tremendously from painting in that while both are two-dimensional representations, the latter is static, depicting a movement or a situation which is frozen thus in that single instant throughout all time as long as the picture exists. In film, time does not stand still. Movement in film differs from that in living theatre also. The film makes a permanent record, unlike the daily variations in performance which occur quite naturally on the stage. It is not enough, however, to be aware that people and things in a film move. To do so is to overlook two very important elements intrinsic to cinema as an art form.

1. **Camera movement**—takes the viewer "into" places and "around" objects.[10] A painting can be viewed only from the front. The two-dimensional limitation is obvious. With stage presentations, too, the audience views the set from the front, even though the actors, unlike subjects in a painting, move about. In a movie, however, opportunity for creating three-dimensionality far

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[10] Much of the following discussion is owed to **The Cinema as Art,** by Ralph Stephenson and Jean R. Debrix. Their discussion of space and time covers four chapters in providing not only a wealth of information on the cinematic art but some penetrating insights on other arts.

exceeds the capacities of painting or of the stage. Even though the viewer remains seated in the film theater, he seems to be traveling into the space of real life. He is aware of the solidity of things. He not only sees the railroad tracks coming together at the horizon, as in a painting, but he can seem to be traveling down these tracks. He not only sees the trees in the way that the theater-goer sees the trees painted on the set, he can see the trees moving in the wind; and the camera can take him around behind the trees. Specific ways in which camera movement creates the illusion of depth and space are discussed later under the heading "Space."

2. **Cutting**—takes the viewer from one viewpoint to another or from one position to another. The director **cuts** to another scene or to another position when he abruptly stops filming the subject and without transition begins shooting again, either the same subject from another position or a different scene. In the theater we must wait for the stage crew to shift scenes; in the film the shift is instantaneous. In painting, we apprehend the scene always and only from the one point of view established by the artist. In film we can be shown just the subject's face one moment and in the next instant be shown the whole figure of the subject from behind. In the next instant the camera can move from the figure to another room, and in the next to another city, or even to another continent. This kind of mobility is inherent not only in the director's ability to "cut" his camera thus from one subject to another. He can also **edit** his film by scissoring out portions and splicing the film as he deems desirable, thus changing points of view at will. Or he can produce **montage** effects by filming several subjects for simultaneous projection on the same film. It is customary for a director to shoot a scene from several angles simultaneously, later selecting those shots which most effectively tell the story.

SPACE—is an element in cinematic art differing importantly from that in painting. The illusion of space in film can be much more convincing because the camera is free to follow the subject in **tracking** movement through space. **Camera angle** can change from front to side to back, either in continuous, gradual motion, or as the director might wish to cut in instantaneous switches from one position to another. The camera can **pan,** moving from one side to another, across a small space or across miles of horizon. The camera can move from seeing across a distance to **zoom** in on a **close-up** of an actor's face, to an enlargement of his eye, then **fade-out** (have the screen gradually grow black), and as the result of a **fade-in** seem to enter the brain and therefore the thoughts of the actor. The camera can tilt for angle shots, or even invert the subject for effect. In these and other ways the camera can convey impressions far beyond those which painting can suggest through aerial or linear perspective. In one awesome scene in the film "Dr. Zhivago," for example, the camera zooms across whole forests and snowy mountains to give a panorama of Russia's vastness that almost takes the viewer's breath away.

TIME—is an element with psychological as well as chronological implications. In theater, as in literature, events occur in order through time, chronologically. Music, too, is a time art and therefore offers comparisons with cinema. But film may or may not be an auditory art. Whether or not it is a silent or a sound film, the visual imagery of cinema moves through time. Events in a film seldom occupy time in the way that events move in actual time. Time in a movie is compressed or expanded according to the dramatic demands of the situation being filmed. Several years or even centuries can be suggested in a feature length film; one day's or one hour's events can occupy the ninety minute running time of the movie. The director can film action in the present or in the future or return, in **flashback,** to the past.

1. **Psychological time**—can be created by manipulating time to communicate powerful emotional effects in film. The camera can dwell on an image or on an action, prolonging a crisis situation, and heighten the dramatic effect through music and the sound track. The director can cut from one scene to another to draw out a suspenseful situation, leaving the viewer hanging on the outcome while the camera moves to another point of view. The scene can cut to a flashback, leaving the climax unresolved until later. Or montage effects can cut into an action to resemble mental processes, again leaving the climactic action until later.

2. **Tempo**—The pace of events in a film can vary at the director's will. Rapid action can be filmed by a tracking camera to give a breakneck pace, or conversely, the pace can be slow and relaxed. Special effects can be achieved through **slow motion** or **fast motion.** The speeded up motions of chase scenes in the old Keystone Cops sequences communicate a feeling for the inane and ridiculous, suggesting perhaps that life and reality are hurrying to some kind of outrageous

conclusion. Slow motion sequences can provide a feeling of unhurried grace. For example, a shot in slow motion of a running horse clearing a barricade will produce a liquidity to the movement in spite of the obvious muscular power of the leaping animal.

3. **Rhythm**—is the duration of scenes relative to each other can also offer the director opportunity for communicating through the time sense and thus evoking a wide range of response from the viewer. Rapid cutting from one scene to another or from one point of view to another can give a frenzied, staccato effect, communicating nervousness and excitement. The hurried complexities of a big city, the throbbing, pulsing alterations of traffic and pedestrian movement are often conveyed by frequent cutting from one shot to another and with the camera lingering for only short duration on each. Many special effects in handling of time are open to the creative director. In "The Graduate," for example, Benjamin is shown in one shot (made with a telescope lens) running frantically up a street. The camera dwells on his straining race with time, but since he is shot over a long distance, he seems almost to be running in place, making what seems to be agonizingly little progress.

SOUND—is an optional element in film, but rarely omitted. Of course, early movies were silent, but with the coming of sound the dimensions of cinema were drastically altered. Obviously, dialogue is only one phase of sound in film. Films without dialogue can still make dramatic use of sound, not only in the production of sound associated with the narrative content (the din of combat in a battle scene, for example), but also in the use of background reinforcement, especially with music. The effect of visual content can be tremendously intensified through the accompanying music, which, as any moviegoer knows, is usually best when it is unobtrusive. Suspense can be brought to a keen pitch, with the background music coming to a **crescendo**. And, of course, the music can produce equally shattering effects by coming to a crashing silence.

COLOR—is like sound, an optional element. Black and white film can produce truly remarkable effects of starkness and sincerity. Sometimes a film switches abruptly from color to black and white for contrast effect. But usually color is taken for granted. The viewer of a color film is much less analytically conscious of differences in hue than the gallerygoer observing a painting, for the apparent realism of film participation seems to accept color as a part of the reality of life. Yet, the director can use color as a powerful communicating agent in the cinema. Light, bright hues high in intensity can give gaiety and life to a scene; darker colors and deeper shadows can convey sobriety or gloom or foreboding. The amount of light or darkness will of course control color relationships and therefore communicate feelings and control audience response.

SOME PRINCIPLES OF COMMUNICATION IN THE ARTS

CLARITY—Communication in the usual sense needs to be clear, orderly, direct: ideally the encoder must transmit his message in such a way that the decoder will respond according to the intent of the encoder. So long as machines in perfect working order are engaged in the communicating process and are using a precise code, no problem exists. But human beings are not electronic instruments. In general we communicate pretty well when we are transmitting to each other factual information or directions and when we are keenly interested in reaching limited objectives as the result of clear motivation. The pitcher and catcher in a ball game signal each other at some small distance with fair success. Ticker tape messages are quite efficient in conveying over long distances information about the prices of stocks. Mathematicians and physicists communicate with precision, and composers write musical notation to inform musicians with considerable clarity on how a piece of music should be played. Lawyers writing briefs and generals preparing orders take great pains to choose words and to string them into longer units to eliminate possibilities for ambiguous interpretation. Documentary movies usually affect individuals in the audience in similar ways. Prose literature—essays, biographies, most narratives—usually strive for clarity.

AMBIGUITY—We usually think of ambiguity as an evil in communication, but art thrives on ambiguity; even in ancient times people responded to the enticing obscurities of visions, prophetic statements, and oracles. In the Oedipus story, for example, the simple double meaning of the sphinx's riddle is only one example of the rich enjoyment that can come from hidden or double meanings. Oedipus' gradual unfolding of the meaning of the oracle leads to overwhelming

tragedy in the drama. But the dramatist Sophocles enriches the details of Oedipus' sad story by imposing still further ironies and paradoxes and doublenesses. When artists communicate, they are not dealing in simple fact nor are they merely giving directions. Art frequently ranges broadly over universal vistas or mysteries. Dealing as it does, ultimately, with the human experience, art often has no single clear motivation but multiple and complex purposes. When human differences and emotions enter into transmission of ideas, difficulties abound. The catcher who feels that the pitcher is not serious about training and letting chances for winning the pennant slip by may allow his emotions to interfere with his communications to the pitcher. Physicists may have no difficulty over deciphering a formula but can disagree violently over the implications of nuclear power and the military use of it. A documentary movie on the value of ROTC may evoke very different responses from a military man and from a college student with pacifist convictions. But confusion, uncertainty, indecision, vacillation, and doubt are part of the human condition. Irony, paradox, symbol, and metaphor are a part of the artist's modes of communication. The complexities of the human condition cannot always be stated simply and directly.

REALISM—Art sometimes communicates best when the artist uses obviously recognizable subjects representing those forms and existences of real life according to the patterns consistent with our normal senses. Of course, all artists, with the possible exceptions of today's creators of chance art and found music employ **selection** and **control.** Consequently, even the painter working in a realistic vein places his figures or objects against selected backgrounds and uses the elements of color and line and others to accentuate the important subject matter. Thus, Gainsborough in his famous "Blue Boy" concentrates the viewer's attention on the figure of the child in part by subduing both colors and details in the background, some of which are only sketchily treated. By carefully painting in the textures of the satiny clothing, the starchy lace trim, and the features of the boy's face, the artist was employing selection and was controlling the extent of the reality with which the viewer will be concerned. Similarly, a film maker can bring the hero into sharp focus in the foreground and leave the background blurred and unobtrusive in **soft focus.** The composer of program music can select those sound combinations and patterns of dynamics which best convey the picture that the music attempts to suggest. In "La Mer," for example, Claude Debussy conveys quite effectively the impression of pounding breakers as they are driven onto the rocks under the force of the wind.

DISTORTION—In TV or radio communication, distortion of sound is known as **static.** In verbal or written communication, distortion of fact is called **lying,** and carefully selected or controlled presentation of fact or opinion intended to convince or to evoke directed action is branded **propaganda.** In art, distortion may or may not be propaganda. It may simply be the artist's way of producing the effect which he seeks. El Greco frequently (but certainly not always) elongates anatomical relationships and provides turbulent value and intensity effects in colors for emotionalism. A film maker distorts time relations whenever he employs slow motion.

ABSTRACTION—Often, especially in our time, an artist may not be interested in subjects or ideas which can immediately be recognized as having counterparts in the actualities of nature or society. Sometimes an artist may derive forms or ideas from the actual world and then gradually eliminate particularities and details, leaving only the generalized features or essential outlines of things. When these universal elements are still recognizable as the actual objects from which they have been derived, they are sometimes called **semi-abstractions,** as in the Henry Moore sculpture "Family Group" or in the cubistic "Woman Combing Her Hair" by Archipenko. Some critics insist that an abstraction must be based in some reality. In this sense of the term the verb "to abstract" then provides the key to understanding of the word. Not only forms can be derived from nature; colors and feelings can also be thus abstracted. However, rather freely conceived subjects or feelings can be drawn from the imagination without recourse to specific actualities, or combinations not existing in nature are possible. The terms **non-objective** or **non-representational** can be useful when speaking of paintings like those by Josef Albers in his "Homage to the Square" series. These reduce painting to the simple elements of shape, color, and line and obviously have no reference to specific feelings or to objects. Computer music provides sounds which may be unrelated to any experience directly associated with human aspirations or relationships. Some experimental films have presented mere successions of colors. Abstractions of this kind push the usual notion of communication, even communication in art, to the limits. Obviously, information is not being conveyed. But sensory reactions on the part of

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the viewer or listener are involved. Consequently, the emotions may be stimulated and thought processes may be encouraged. Hearing a series of dissonances and jagged rhythms in electronic music may lead a listener to think in terms of the dissociations and alienations of modern society, and to that extent communication between the composer and the listener may said to have resulted. But the conclusion is at best tenuous and leaves much room for disagreement.

An important point must be made in reference to the three terms, **realism, distortion,** and **abstraction.** They are relative terms and should not be thought of as demarking isolated modes of art communication. When we compare one of de Kooning's "Woman" series to da Vinci's "Mona Lisa," we are immediately aware that de Kooning's is the more abstract. But compared to Julio Gonzalez's sculpture "Woman with a Mirror," de Kooning's "Woman" will appear much less abstract even though de Kooning's study is certainly vastly distorted. And, incidentally, the da Vinci portrait has some disturbingly unrealistic (but not distorted) relationships in the background. Not only are the three terms to be considered as relative, they must also be understood as reconcilable in the work of a particular artist and even within a particular work. Picasso has produced work from one extreme to the other, and a famous painting of his like the "Guernica" combines all three principles.

UNITY AND VARIETY—Any teacher of English has taught that writing should be "unified and coherent." A student composition should have a sense of direction and its parts should be united to take the reader in the direction pointed by the purpose of the paper. But any expository composition, or a speech, or any verbal communication creates interest and holds the reader's or listener's attention better if it avoids monotony. So in art, variety strengthens the appeal of a painting, a musical composition, or of a film. Even in so bare and stark a painting as a typical Mondrian, subtle differences in the sizes of the rectangles provide variation. A film maker would present a dull and uninteresting movie if he shot all of his scenes from head on. Instead he varies camera angles. Similarly, the film composer in his use of music will vary tempos, rhythms, and dynamics for interest, even when he is not using these elements for some specific effect.

TENSION AND RELEASE—Related to unity and variety, tension and release offer variation, but frequently for more dramatic and psychological effects. Shakespeare's use of the clown fool is well known. The intense emotional strain on an audience in a tragedy needs occasionally to be relieved by a comic scene, for the burden could become intolerable. In music, a dissonant chord creates a sense of conflict or unease which needs to be relieved by a consonant chord.

STYLES AND CONTEXTS—Many categories of style are possible. Style may be classified according to historical eras and nationalistic groupings; hence, we can talk of Egyptian and Greek styles, Romanesque and Renaissance, or of Toltec or Persian styles. We can also talk of individual or personal style in reference to the paintings of Matisse, the music of Debussy, or the films of Federico Fellini. Two widely used—and frequently disputed—classifications are the Romantic and Classical. These seem to involve fundamental ways of looking at the relationship of the artist to the human spirit and to society, and of the artist to methods of structuring the elements of his craft.

1. **Classicism** involves submission of the personal or individual to the social or artistic system. Generally, classicism purports to find its direction in the ideals assumed to be those of ancient Greece: restraint, balance, proportion, harmony, order. It supposes that the exercise of the intellect and the reason can create an orderly system of rules within which artists and men generally can best work to create universal good. Classicism rejects the overt, excessively emotional, the radical, and the unruly. It embraces the conservative, the authoritarian, and the academic, allying itself with the political, religious, and artistic establishment. In art terms, then, classicism subordinates the parts to the whole and keeps obvious and clear the patterns into which the elements are organized, so that the final effect is apparent and ordered.

2. **Romanticism** insists upon personal and artistic freedom from political and social restrictions and from critical and aesthetic authority. It is characterized by subjectivity, emotion, intensity, and spontaneity. It seeks to release the personal and individual qualities from the general structure. It favors the unrestrained, the unbounded, and the infinite and seeks expression that is natural, free formed and experimental. It proclaims its idealism and its endless faith in

the capacity of the individual to achieve perfection when left unfettered. Hence, in its restlessness under authority, it frequently emerges as iconoclasm and revolt rationalized as the desire to produce new and pure forms.

3. **Contexts** provide the background for emergence and growth of particular styles. Generally, the political, social, religious, or other factors of a culture promote the development of a style. The theocratic and authoritarian structure of life in ancient Egypt gave an orderly and stable classical quality to its art for about three thousand years. The composed dignity and serenity of an Egyptian statue make immediately apparent the emphasis which that culture placed upon regulation and orderliness. Similarly, the stability which came with the Athenian empire following the defeat of the Persian threat produced the restraint and rationality of the best in Greek classicism. After the collapse of Athens and the submergence of Greek society into the Roman Empire, Greek art lost its classic simplicity and became the nervous, intense art of Hellenistic times. The music of Beethoven in its towering emotions reflects the individualistic spirit which was sweeping through Europe in waves of democratic unrest. The earlier music of Mozart reflects the patterned, formalized structure of court life, where the rules of polite, aristocratic society submerged individual emotions to the demands of the structure. In our time, with society experiencing a monumental restructuring as the result of newly reemerging individualisms, every artist follows his own bent; and no critical formula sets patterns of conformity.

THE RATIONAL AND THE IRRATIONAL—In communication, men usually assume that they can direct actions among themselves on the basis of reasoned and ordered mental processes exchanged in fairly precise language forms so structured as to keep misunderstandings minimal and harmless. Similarly, many people think that art communication should be clear and immediate, involving obvious meanings in recognizable forms and unambiguous contexts. This view of man and meanings is the **Apollonian** concept, the idea that man has some of the qualities of the god Apollo, god of the sun and therefore the god of light. This assumption takes for granted that wisdom and happiness come from the clear and unclouded perceptions of the intellect, when harmony results from the balance of desire and will under the control of reason.

Yet, men's actions frequently spring from motivations which are hidden and unclear, and the actions are sometimes illogical and frightening or even brutal and animalistic. While the ancient Greeks may have idealized balance and restraint, the irrational was nonetheless a daily occurrence among them as it is among all people. Greek myth and drama show us the irrational in the frenzied and orgiastic rites of the worshippers of Dionysus, the god of wine. Drunkenness clouds the intellect, of course, and the **Dionysian** side of the human makeup involves the animalistic portion of the mind, the release of the pent up and repressed desires. Freed from the control of reason and balance, the mind can become preoccupied with riot and license, with the hideous and the outrageous.

Not only men's actions but their fancies and imaginations have been keyed to the Dionysian, and fantastic creatures and occurrences of nightmarish proportions have occupied the art of ancient Greece and through the Middle Ages and up into our times. In modern art the **surrealist** movement explores the illogical, dislocated, and illusionistic events of the subconscious and the dream world. The paintings of de Chirico are excellent examples of the distorted and disoriented images of the dream. In them people may linger in disquieting solitude in cityscapes dominated by looming buildings drawn in disconcerting perspectives. The structures are pale whites and dull grays. Their walls are cut by deeply yawning arches whose doors and windows are obscured in ominous darkness. Objects cast mismatched shadows under sunless skies, and in the distances towering smokestacks belch smoke blown across windless air. Thus, de Chirico, like other surrealist painters, communicates the illogical and irrational fears that can plague the mind's ease. In very recent time, movements like funk art, chance art, and psychedelic art are revolts against the reason and the intellect. These movements, having their roots and sanctions in earlier anti-art expressions like dada, reject Platonic-Aristotelian notions of rational systems and proclaim the primacy of the emotions. The essence of the human being, it is held, is in freely expressed and uninhibited feelings, perhaps drug-induced, in the subjective, in the passionate. According to this view, men have failed in the exercise of reason, allowing social and political institutions to become mechanistic and dehumanized. In its extreme positions, this view proclaims the need for the violent release of the basic animalistic urges from the enslavement of the corrupting establishment.

SUGGESTED ACTIVITIES

The activities suggested below are intended to lead the student toward growth in understanding the complexities involved in the exchange of information, ideas, attitudes, and opinions among human beings. These experiences should also help to prepare him in developing discretion in his response to communication of all kinds, including communication in the arts. He should learn to think critically about differences between fact and opinion, about different kinds of language use, about the possible distinctions between conveying information and expressing ideas through art.

A week or more in advance of the beginning of this area, students should be asked to read a biography of Helen Keller[11] and to consider the following questions:

1. What would Helen Keller's life have been like had Anne Sullivan or some other similar teacher never been introduced to her?
2. What are the obvious advantages of speaking and writing over the communication developed between Helen Keller and her teacher?
3. What disadvantages are involved in normal communications?
   a. Can we ever exchange ideas precisely? Are any special "languages" available for precise transmission?
   b. What kind of ideas or notions are most difficult to convey?
   c. What are the values of those elements of the spoken language which are not written—pitch, volume, pause, stress, gesture, and facial expression?
4. How does Helen's "pre-communication" existence tell us something about communication and its necessity for relationships among people?
   a. Why did she as a little girl have tantrums? Do adults ever have "tantrums"? Do groups (nations, for example) ever have "tantrums"?
   b. Before Anne Sullivan came, did Helen communicate? What? How? To what extent was this communication "effective"?
5. Why as an adult did she spend much time and energy in charitable causes, especially in the aid of handicapped people? Why did she show such concern for Anne Sullivan in late years? What can the relationship between Anne and Helen teach us about communicating and understanding ourselves? Understanding each other?

After the story of Helen's life has been discussed and the questions suggested above have been explored, present to the students the communications model discussed earlier in this area. Ask them to think about the sender-receiver relationships and encoding and decoding problems in Helen's "pre-talk" stage. Ask the students to think about other kinds of codes or ciphers and ask them to bring examples to class. Have them discuss the reasons for secret codes, telegraphic codes, and special "fun languages" like pig Latin and have them discuss ordinary speech and writing as codes and the problem in handling these. For example, in reference to substituting writing for speech sounds in English:

1. Talk about correspondence, or lack of it, in speech and writing: What letters can make the **sh** sound (**sure**, fissure, fi**sh**ing, extens**ion**, etc.); how many pronunciations are possible for **ough** (**cough**, **bough**); how truly does spelling represent past tense endings in speech sounds (want**ed**/id/, dropp**ed**/t/, call**ed**/d/)?
2. If pronunciation and enunciation are careful, will spelling improve (**pn**eumatic; wor**ches**tershire sauce; joust, which is pronounced **just**, **joost**, or **jowst**, depending on preference)? Why do people like to say **athalete** instead of **athlete** (watch what happens to the tongue in saying either)? And so on about the vagaries of English . . .

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[11] Lorena A. Hickok, **The Story of Helen Keller** (New York: A Tempo Book, Grossett & Dunlap, 1964). This is a biography very useful for work with reluctant readers, simple and direct. Probably preferable for many junior high school readers is Miss Keller's autobiography. See Helen Keller, **The Story of My Life** (New York: Doubleday and Company, Inc., 1902).

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This might be a good point to begin discussion and analysis of gesture and body movement and facial expression in relationship to communicating. Have the students experiment in conveying information and emotion with and without visual reinforcement, with and without emphasis clues from intonation. (How can the word **cute** vary with stress and pitch? How does the word **beautiful** get its meaning?) Why was acting in silent films different from modern films?

Assign as homework or for in-class small group discussion two problems:

1. Make a list of ideas which can be communicated through gesture and facial expression.
2. Make a list of visual symbols.

Ask the students to analyze the two lists for the complexity and limitations of visual communication. Ask the students to determine which symbols carry connotative (or emotional) value and which are neutral. Which are limited or local, which are universal? How do they depend upon **cultural context**?

For another assignment, ask the students to list the purposes of communication. Make a composite list from the contributions. Usual contributions will include ideas like the following:

to convey information
to direct attention
to command or request
to make sounds (baby talk, talking to self)
to convince or persuade
to evoke an emotional response (as in poetry)

Ritualistic use will rarely be included in a student list of language purposes. Ask the students what they were doing with language when they recited the pledge of allegiance at the last assembly program. Were they informing someone? What are they doing when they sing the school song? When they shout a cheer at the basketball game?

Language as a tool for deception is usually overlooked. (Does such regular omission indicate that people really are idealistic?) Almost never will students respond to this exercise with the observation that language is used to deceive, obfuscate, confuse. Present the notion and ask them whether they have encountered such use recently—naturally in the communication of others, not in their own. What are historical instances (propagandistic use of language)? At this point, two or three days of class time might be taken up to examine propaganda and to talk about the four functions of meaning—**sense, feeling, tone,** and **intention.** Students might be asked to bring in a sample of a news article and of an editorial, preferably from the school newspaper. They may wish to compare the handling of a sports story as it appeared in the school newspaper and in the local newspaper.

Ask students to find examples of varied intention.

Ask students to analyze advertisements and commercials for emotional appeals and informative content. Give them a definition of propaganda. Ask them to memorize it and see how it applies not only to the devious purposes of a doubtful ideology, but also to an organization with excellent humanitarian motives like the Red Cross or a church body. Ask them to analyze an ad placed in a national magazine by a charitable institution. See if the students can recognize in various advertisements some of the propaganda appeals[12] like **band wagon, plain folks,** or **glittering generalities.** Develop the notions of **connotative** and **denotative** language and slanting. Ask students to stage a socio-drama for a child reared in a stable family dominated by love and for another who comes from an unstable home. For each child what does the word **parent** connote? See if they can move from a slanted diction to a neutral diction. Ask the students to take a lyric poem and rewrite it as a scientific report. Ask them to consider whether straight-forward, unemotional language is always possible—or desirable. Ask them to consider the difference between **abstract** and **concrete** words, considering the concept of a referent. Ask them to recall Helen Keller's difficulty in establishing the relationship of the coded message **water** and its referent, the liquid substance. Have them consider the coded message

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[12] Edgar Dale, **How to Read a Newspaper** (Chicago: Scott, Foresman and Company, 1941, [o.p.]).

mug and the object, the referent for the term. Why was an abstract idea like **love** difficult for Anne Sullivan to convey? What is the difficulty in such terms as **love, friendship, patriotism, courage, school spirit?** Where is the meaning for these words? Ask students to write a paragraph in class defining an abstraction, and then have some of these papers read aloud.

The above exercise offers opportunity for moving from communication in general to communication in art. Consider the special problem of conveying information through music and develop the notion of pure music and program music. Begin by playing a recording of a piece of program music, perhaps something like "The Flight of the Bumble Bee," "La Mer," "The Barcarolle," "Peter and the Wolf," or Moussorgsky's "Night on Bald Mountain." Of course, students who recognize the music "can't play" the game which you suggest: having heard the composition the students are asked to write (1) The idea which the composer is communicating, the subject of the music, and (2) The feeling which the composer is conveying. (If time permits, the I. A. Richards concepts of tone and intention might also be considered.) The teacher should then ask the students to evaluate their responses and see if they can reach conclusions about what and how music communicates. Ask them to consider music in terms of the words **abstract** and **concrete.** Ask them to consider how a composer encodes ideas. Select a group of music students and ask them to present to the rest of the class their findings on the following questions:

1. How does music notation compare to ordinary language for exactness in communicating information?
2. What kind of meaning does notation convey?
3. Where in music notation does room for interpretation exist?
4. How does the code system of notation work? What other kinds of music notation are found?

Show the film, "The Alphabet Conspiracy." Ask the students to analyze the film from two points of view: (1) What does the film teach us about communication in general? (2) How does the film itself communicate as art? To help students answer the latter question, give them some background on the elements of film and then offer them a study guide to use before and after the film with questions like: Why does the film use **Alice in Wonderland** characters like the Mad Hatter and the Jabberwock? Why doesn't Doctor Linguistics merely give a college lecture on language instead? What camera technique moves the presentation from Alice in the present to Alice in Wonderland? How does the director use camera angle, cutting, and camera movement to add interest and to cover broad reaches of time and space? What devices in stage setting and what props are used to help tell the story of language?

The class might now be ready to look further at communication through music. The teacher may wish to ask students to contribute by bringing in their records of popular music. Compare a popular vocal group with a record of Gregorian chant. Compare rhythms, timbre of voices, and dynamics. How does the church music communicate something to us about the spirit of Medieval times? Why does the chant seem out of context in our times? How does the single melodic line of the chant differ from the harmonies (sometimes dissonant) of modern vocal music? What differences in feeling are there? How does the absence of a steady beat affect a modern listener? Compare the sounds of instruments in a rock group with the instruments in traditional orchestras. How do amplified guitars and electronic organs reflect our times and differ from earlier music?

Show the movie "The Red Balloon." First present some background information and then have the students analyze the film for communication through its use of the elements of cinema. Then analyze it for principles of clarity and ambiguity, trying to see how much the film uses metaphor. Consider the extent to which it is realistic. Determine how it offers unity and variety and tension and release. Have the students consider what the film says about the irrational element in the destruction of the balloon by the gang of boys.

Bring in slides of paintings and sculpture for analysis and discussion with students. To make an analysis of some of the elements of painting in art communication, use the following pairs:

Winslow Homer, "The Gulf Stream" and Thomas Eakins, "Max Schmitt in a Single Scull," for line, value, texture, and aerial perspective.

George Inness, "Peace and Plenty" and El Greco, "View of Toledo," for line and color.

Matisse, "The Purple Robe" and Whistler, "Arrangement in Grey and Black: The Artist's Mother," for hue.

For sender-receiver relationships and purpose, bring in: da Vinci's "The Mona Lisa," de Kooning's "Woman IV," and Gonzalez' sculpture, "Woman with a Mirror." Ask the students to consider these in terms of realism, distortion, and abstraction. What can be said about these in terms of clarity and ambiguity? Extend the problem of ambiguity by showing a slide of Blume's "Eternal City" or perhaps a typical Dali surrealistic painting. Ask students to make their own crayon or pencil sketches of subject matter treated realistically, abstractly, and surrealistically.

Other slides can serve additional purposes:

Velasquez, "Pope Innocent X" and Francis Bacon, "Pope Innocent X, after Velasquez," for differences in cultural context and the rational and irrational in art communication; Goya, "The Third of May, 1814," for social criticism and propaganda in art; Brueghel, "Winter" (also called "Hunters in the Snow") and Malevitch, "Suprematist Composition: White on White," for message content, tone, and intention.

Bring in slides which will demonstrate the contrast in romantic and classic styles. In each of the suggested pairs below, the first will illustrate the typical romantic characteristics of emotional and dramatic intensity, the tendency of content to dominate form, and the tendency for movement and contrast to dominate the organization; the second will show the classic tendency toward restraint in content and organization, the preference for stability and balance, and the subordination of individual elements to the larger pattern or organization. The suggested pairs:

Gericault, "The Raft of the Medusa" and David, "The Death of Socrates." Jackson Pollock, "Number 27" and Mondrian, "Composition in Black, White, and Red." Tintoretto, "The Last Supper" and da Vinci, "The Last Supper."

Following the presentation and discussion of these slides in class, ask students to bring in reproductions from magazines which illustrate various elements and principles of communication.

Ask students to clip abstract illustrations from magazine ads and to analyze them for various elements and principles. Ask students to determine which of these ad illustrations best employ the elements of painting to produce an effect. Ask the students to bring to class prints which they may have at home, or which may be borrowed from the library, or which may be clipped from magazines. Have the students meet in discussion clusters to analyze prints in their group and then to present to the class at large an analysis of one in each group.

Additional suggestions for activities can be found on page 38.

GLOSSARY OF TERMS

Abstraction. A work of art emphasizing generalized forms rather than representing realistically portrayed objects. The term is most strictly understood as derived from the verb "to abstract," meaning to pull out or take from something its distinguishing characteristics—shapes, colors, lines, or even feeling—and to rearrange these in new combinations or patterns. A "semi-abstraction" is one in which objects are still recognizable. (See **non-objective, non-representational.**)

Abstract words. Words like "honor," "justice," or "humility," which do not stand for actual objects; hence, they have no **referent,** no real, tangible thing that can be identified as referred to by the word. (See also **concrete words.**) If referents for abstract words exist at all, they exist only in our heads, and consequently, each person's notion of the "referent" for the abstract word may vary from another's notion.

Aleatory. Depending upon chance; hence, **aleatory music,** is produced from random notes or phrases contingent upon the whim or discretion of participating musicians.

Ambiguity. A statement or condition capable of more than one interpretation. In the New Criticism in literature, any metaphoric statement, one which enriches meaning through its complex suggestibility. In usual communication, ambiguity is avoided as confusing and therefore frustrating to exact exchange of meaning.

Apollonian. Relating to or derived from the rational and orderly, as opposed to the irrational or chaotic (see **Dionysian**). The term suggests control through reasoned and logical thought, since Apollo was the god of light and knowledge.

Bandwagon. A device or technique in propaganda urging one to a course of action deemed wise because "everyone else is doing it"; hence, to refrain from taking similar action would result in one's being abandoned and left out of the mainstream of participation. An emotional appeal which stimulates the subconscious desire of all to be included and loved by the group that counts.

Classicism. Attitude in art supposedly derived from aesthetic standards established by ancient Greece and Rome; submission of personal, individual traits to recognized authority of rules laid down by academic traditions, domination of emotional or natural and spontaneous expression by controlled and patterned forms.

Color. A complex phenomenon involving response to light by human optical and psychological mechanisms. Several factors are involved: **hue,** what the layman usually means when he says "color," is the quality that produces the labels, "red," "blue," "green," "yellow," and so forth; **value,** which is the light or dark quality of color, as for example in the differences among the pale blue of a robin's egg, the deeper blue of a late afternoon sky in summer, or the almost black shade of navy blue.

Intensity. The brightness or dullness of color, as for example a bright blue can be dulled by addition of its complement, orange.

Concrete words. Words which have a solid, tangible referent existing in the physical world; for example, "book," "table," "lion," "mosque," are all symbols for things which can be apprehended by the senses (contrast **abstract words,** above).

Connotative words. Words which carry rich associational or emotional overtones; for example, "home" implies love, family, comfort, security, and other human qualities not suggested by the more **denotative** term "house."

Context. In terms of writing, the words, phrases, sentences, or larger units on either side of a particular word or expression which give meaning to the particular word or expression. **Larger context** is the total set of circumstances in which communication takes place.

Cut. In film making, the director's abrupt switch from one camera angle to another with no transition.

Dada. A movement in art, largely developing in France in the post World War I era, consciously rejecting academic art principles and, embittered by the horrors of the war, denying usual social, political, and moral standards as sham and hypocrisy. Essentially anti-art, the movement led into **surrealism** (see page 55) and stimulated artists generally into a reexamination of the artist's function.

Denotative words. As opposed to **connotative** words which are relatively free of emotional overtones and which bring to mind an image closely consistent with the referent; for example, "pork" merely suggests the meat of an animal but "pig" and "swine" are both more **connotative,** suggesting as they do the habits of filth and grossness associated with the live animal.

Dionysian. Having qualities associated with the Greek god of wine: Irrational, unruly and abandoned, tending to license and excess. The term points to the usually hidden and animalistic side of the human experience which breaks out when reason surrenders to passion and desire.

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Dissonance. In music, the unstable relationship of notes in a chord requiring "resolution" by a following "consonant" chord; when dissonant harmonies are sounded, the layman might say that the notes "clash" with each other instead of "blending nicely" as in a "harmonious" interval relationship.

Dynamics. The loudness or softness with which music is produced, the strength or weakness of the sound. Lullabies are usually played very softly, **pianissimo**, but a Sousa march, will be for the most part very strong, or **fortissimo.**

Fade. In film making a **fade-out** results when the screen gradually grows black and the image disappears completely; a **fade-in** moves from a totally dark screen to the gradual brightening and eventual full return of the image.

Found art. Painting or sculpture resulting from reclaiming objects or forms cast out by man or nature and placing them into new patterns and fresh contexts.

Funk art. A movement gaining some prominence, especially on the West Coast during the 1960's emphasizing the ugly or the ridiculous and bizarre. Really a kind of latter-day dada, it seems to commit itself to bitter social criticism by producing images which imply barrenness, mechanism, and hypocrisy as underlying modern civilization. Artists expressing the funk approach are people like Peter Saul with "Man in Electric Chair," Peter Voulkos with "Woman," and Robert Arneson with "Typewriter."

Glittering generality. A propaganda device dependent upon stimulating the reverie with the pleasant connotative qualities inherent in such broad terms as "American Womanhood," "sacred, patriotic duty," "liberty and justice." Its use is intended to distract from less pleasant issues.

Happening. A kind of spontaneously arranged occurrence which does not allow for structuring according to traditional patterns. Supposedly, it allows for expression which is uninhibited by consciously applied controls, thus allowing for "inspired" and truly free results having an immediacy not otherwise obtainable. It is essentially **Dionysian** and is part of the rebellion against authority characterizing the 1960's.

Harmony. The result of sounding several tones simultaneously to produce chords. In general use the term suggests a pleasing combination of sounds; technically, harmony is the science or study of the structure of chords, relationships within chords, and of their relationships to each other in progressions. Harmony distinguishes **homophonic** music, which emphasizes vertical blending of tones upon each other, from **polyphonic** music, which emphasizes horizontal weaving of melodies upon each other.

Ideality. The concept, proposed by Plato, that ultimate reality lies in the realms of ideas and spirit rather than in physical existence; hence, as in Shakespeare's "Sonnet 116," true love is achieved not as a physical experience, but in perfectly wed minds attuned to the idea of pure, or "ideal," love.

Intensity. See entry on **color.**

Interval. The distance between notes, as for example in the C major triad, the distance from C, the **root,** to E, the **mediant** is a **third**, from C to G, the **dominant,** is a **fifth,** and the interval from E to G is again a **third.**

Melody. The tune in music, what we sing to ourselves as we hum a song; the result of differences in **pitch** and **duration** arranged in a sequence.

Meter. The beat of the music on which **rhythm** is overlaid; the steady, unchanging progression of accented and unaccented pulses, occurring in groupings based on two's, with the first stressed, or three's, with the first stressed. The terms, **meter, beat,** and **time** are synonymous, and time is expressed in notation as a figure 2/4, 6/8, 5/4.

Monochromatic. Painted or otherwise colored in different values or intensities of the same hue.

Montage. A rapid succession of shots in a film to effect a compression of time. In this technique images cut from one angle to another, blend into each other, or fade in or dissolve into each

other to create a short time-space sequence symbolizing, as it were, events which would require more time and space in usual chronological relationships.

Non-objective. Not related to or drawn from real things. Art which is non-objective does not attempt to portray or relate to recognizable material subjects. (See **non-representational** below.)

Non-representational. Synonymous with **non-objective;** drawn from sources other than those of nature. Non-representational art may be said to work with the elements and forms of art; for example, a painting by Mondrian is really concerned with lines, colors, and shapes, rather than with representing things.

Non-verbal communication. Expression of attitudes through behavior or response; educational psychologists tell us, for example, that a child learns quickly how a teacher feels about him from the teacher's unconscious facial and body expressions and voice inflections.

Op art. Painting which is concerned with the optical effects growing out of the manipulation of lines, colors, and geometric shapes to create illusions of movement or depth.

Pan. An effect in cinema, whereby the camera sweeps horizontally across space to give the viewer the effect of moving his head to see from right to left or left to right.

Perspective. Linear perspective in painting is the illusion of depth by drawing lines which seem to recede toward vanishing points on the horizon; **aerial** perspective is the illusion of depth created through relative sizes according to objects near or far and the blurring of images as they seem to recede.

Pitch. The highness or lowness of a musical note; physically, a high sound results from a source, such as vocal cords or an instrument, which vibrates rapidly and a low note from a source which vibrates slowly.

Plain folks. A propaganda technique which appeals to the ego through the suggestion that all human beings are simple and uncomplicated and therefore basically good and unspoiled.

Pop art. A kind of painting and sculpture enjoying wide vogue in the 1960's and drawing its subjects from common, everyday mass experience such as comic strips, canned and packaged merchandise, films, and mechanical and industrial products.

Process. In communication, the total, ongoing, interrelated effects existing in the total context surrounding the sender-receiver relationship.

Program music. Music which purports to represent real things or events; for example, Prokofiev's "Peter and the Wolf," Respighi's "The Pines of Rome," or Debussy's "The Afternoon of a Faun."

Propaganda. Carefully planned, deliberately preconceived and directed attempt by individuals or groups to influence people's beliefs, attitudes, or opinions or to direct their actions.

Pure music. Music free of any narrative content and intended to represent no subject other than the substance and forms of music itself.

Realism. The kind of art which presents as its subject recognizable forms and objects representing those in nature.

Referent. The actual thing represented by a word or other symbol; for example, the equine quadruped is a referent for the term "horse." One symbol may, of course, have many referents.

Rhythm. The pattern which results from differences in duration of notes laid over the **beat** or **meter** in music.

Romanticism. The tendency in art toward expression of individuality and freedom of spirit and form. Romanticism rebels against authority, prefers the subjective and the emotional to the objective and the intellectual, and tends toward experiment and looseness instead of control within patterns and respect for formalism.

Semantics. That branch of the study of language concerned with meanings of symbols in terms of response and behavior.

Symbol. A word or sign or other representation of something else; that which stands for a **referent.**

Syncopation. A variation upon the meter or beat resulting from inserting an accent where one is not usually found or from the removal of an accent.

Tempo. The speed at which the whole composition is played; tempos vary from very slow, as **grave** or **largo**, to very fast, **prestissimo.**

Texture. In the visual arts, the representation of, or actual, differences in surface quality, as in smoothness or roughness. In music, the term attempts to explain differences occurring from weaving together of basic components, such as melodies in **polyphonic** music as against the relationships of melody to harmonies in **homophonic** music.

Timbre. The distinguishing characteristic or tonal color of musical sound resulting from the shape and quality of the instrument producing the tones; for example, the sounds of an oboe have a **timbre,** or tone color, distinct from a clarinet, violin, or tuba, each of which produces its own characteristic sounds. The word "timbre" can be troublesome to the non-musician. The entry under that word, written by Carl E. Seashore, in the **Encyclopedia of the Arts**, says "The French pronunciation seems to add mystery to the connotation." He proposes, " . . . we pronounce the word in English as approved by Webster and use it as frequently and naturally as we use the word **pitch** or **time** . . ." Perhaps "tone color" would be an alternative more natural for many students who are not musicians.

Value. See **color.**

Zoom. A technique in cinema employing a zoomar lens, the action of which seems to make the image come in closer or move farther away.

INSTRUCTIONAL MEDIA

FILMS

The Alphabet Conspiracy 55 min., color Southwestern Bell Telephone Co.

This film is available free through your nearest Bell Telephone business office. Hans Konreid, as the Mad Hatter, with the aid of the Jabberwock, offers his help to a young girl having trouble with her homework and plots to do away with the alphabet. In the course of his **Alice in Wonderland** efforts, the Mad Hatter meets friendly Professor Linguistics, who mollifies the conspirators with a tremendous amount of information not only about the history of the English alphabet, but also about mankind and language and communication generally.

Dots 3 min., color National Film Board of Canada

Percussive rhythm is integrated with simple abstraction, both created by the artist, Norman McLaren, drawing directly on film.

Dream of the Wild Horses 9 min., color Contemporary Films

Dreamlike effects through the use of slow motion against soft focus backgrounds.

The Red Balloon 30 min., color University of Michigan
Audio-Visual Education Center
416 S. 4th St., Ann Arbor, Mich.

This charming movie is an excellent lesson in non-verbal communication. Really a kind of modern fairy story, the movie shows its main character, the balloon, in adventures through the streets of Paris leading to the balloon's "death" and eventual "resurrection." Rich in visual imagery and metaphor, the film captures the interest of any age group and can stimulate a variety of activities and discussions on communication.

Very Nice, Very Nice 8 min., black and white Contemporary Films

Film is made up of dozens of still pictures. On the screen, as one fast cut succeeds another, the incongruities of modern life become evident.

SLIDES

Slides referred to in this area may be ordered from catalogues available free upon request from the firms listed below. In addition to writing commercial firms for slide catalogues, the teacher might do well to write major museums in the country, some having large collections of slides for sale, frequently at prices substantially below those charged commercially.

American Library Color Slide Co., Inc.
222 West 23rd Street
New York, New York

Sandak Inc.
4 East 48 Street
New York, New York 10017

Note on availability of visuals: Many people are not aware that the National Gallery of Art in Washington, D. C., ranks among the major museums of the world and that as a national enterprise it offers a considerable range of services to the American public, to whom, collectively, the museum belongs. For example, a series of slide lectures on art may be borrowed free for two weeks. Included in this series are "Color and Light in Painting" and "Line, Plane, and Form in Pictorial Composition." A comprehensive catalogue, also free, lists prints, sculpture reproductions, slidestrips, and filmstrip-record sets available at nominal prices. For example a filmstrip on Florentine art in the gallery, consisting of fifty-six frames and accompanied by a paperbound text and a record, can be purchased for $8.00. For full information, write the Curator of Extension, National Gallery of Art, Washington, D. C. 20565.

BIBLIOGRAPHY

BOOKS:

ART THROUGH THE AGES (fourth edition)

Helen Gardner (revision by Yale University Art History Department)
Harcourt, Brace & World, Inc., 1959

Hard Cover
840 pages

Originally published in 1926, this survey of the visual arts is still one of the most easily usable books for the teacher needing background support in this field. Especially useful for the teacher limited in the visual arts is the introduction on the vocabulary and principles of art history and the more than 100 pages on modern art. The section on non-European art provides a base for development of ethnic studies in the humanities.

THE CINEMA AS ART

Ralph Stephenson and J. R. Debrix
Penguin Books, Inc., 1965
Baltimore, Maryland

Paperback
268 pages

This paperback provides the teacher with an excellent appreciation of the film as an art form and a good understanding of cinematic technology. The text is not only highly readable but is richly supplied with references to many particular films as support of the ideas which it presents. In discussing specific films in relation to the cinematic art, the book makes interesting and useful observations on the arts in general, on the history and development of films, and on movies as international phenomena. Also included are an appendix of technical terms in film making, a bibliography, and an index of directors of films.

CODES AND SECRET WRITING (AUTHORIZED ABRIDGMENT)

Herbert S. Zim — Paperback
Scholastic Magazines, Inc., 1948 — 115 pages

Inexpensively priced, this paperback can be employed in the classroom, perhaps one to a group in discussion clusters. It is easy to read and attractive to youngsters by virtue both of its content and its direct and uncomplicated style.

ENCYCLOPEDIA OF THE ARTS

edited by Dagobert D. Runes and Harry G. Schrickel — Hard cover
Philosophical Library, Inc., 1946 — 1064 pages

A handy one volume reference, the book provides definitions and explanations of techniques, processes, classifications, and histories of various arts. For example, a few of the entries on music are acoustics, Greek music, harmony, hymn, Medieval music, origins of music, oriental music, performance score, polyphony, American Negro music, Byzantine music, experimental psychology of music fantasia, sequence in scales and modes, symphony, and twelve-tone technique. Among the entries on dance are absolute dance, adagio, bouree, boutrade, cracoviac, dance of death, farandole, and galliard. Definitions and explanations run from a line in length (**calcography**, drawing with chalks or pastels) to several pages, like the entry on African Negro art, which runs more than five pages, or the one on Chinese art, which covers more than twenty.

ENJOYING MODERN ART

Sarah Newmayer — Paperback
Mentor MP389, 1955 — 234 pages

This inexpensive paperback in the Mentor series offers some eighty small black and white, rather crowded photographs of well known paintings to accompany a compact but admirable text beginning with the French academic painters and the Romantic rebels who disagreed with the academy and coming to the early 1950's to include people like de Kooning, Arshile Gorky, Jack Levine, Francis Bacon, and Rauschenberg.

HOW TO READ A NEWSPAPER

Edgar Dale — Hard cover
Scott, Foresman and Company, 1941 (o.p.) — 178 pages

Excellent in its day for use by secondary school students, this book is now out of print, but the teacher can find it a useful source to draw upon for its splendid approach to propaganda study, using the work of the Institute for Propaganda Analysis.

LANGUAGE IN THOUGHT AND ACTION

S. I. Hayakawa — Hard cover
Harcourt, Brace & World, 2nd edition, 1964 — 350 pages

A basic guide for the layman to general semantics, this book fulfills the promise on its jacket as "a stimulating guide to accurate thinking, reading, listening, and writing." This book is pretty much an essential for the purpose of establishing fundamental understandings in the realm of meanings and has developed the status of a classic.

MOVIES: UNIVERSAL LANGUAGE

Sister Bede Sullivan, O.S.B. — Paperback
Fides Publishers, Inc., 1967 — 160 pages

For the teacher hesitant about undertaking film study, this might be the most useful 160 pages in print. Although subtitled "Film Study in High School" and actually the outgrowth of Sister Bede's work with film study in a Kansas City high school, the book will offer know-how and

assurance to the teacher at any grade level wanting to communicate with students in the language most meaningful and relevant to them—the movies. Includes sections on symbolic and visual language, camera movements and angles for effects, and editing techniques; film art as distinct from stage play and novel; various national idioms in cinema; and valuable appendices, including bibliography, useful addresses, and glossary of motion picture terminology.

THE NAKED APE

Desmond Morris
McGraw-Hill Book Company, 1967

Hard cover
252 pages

These reflections on man as the most interesting of the primates are the somewhat amused observations of a zoologist explaining our species in terms of animal behavior. The book is only peripherally related to the concern of this area, but it does offer the teacher some interesting insights into non-verbal communication among the primates.

PRACTICAL CRITICISM

I. A. Richards
Harvest Book, HB16, 1956

Paperback
362 pages

As one of the early writers in the field of semantics (co-author with C. K. Ogden in 1923 of **The Meaning of Meaning**), Mr. Richards has made important contributions not only in that study but in criticism generally. This somewhat difficult, but very rewarding, book demonstrates the astounding capacity of human beings to disagree widely—even wildly—about meanings in poetry. The special use of this book for the teacher concerned with communication in the arts is its documentation of the notion that we must understand the psychological context in which the work of art is produced and viewed, especially in his analysis of the ten difficulties of criticism and in particular the four aspects of meaning: **sense, feeling, tone,** and **intention.**

THE PROCESS OF COMMUNICATION

David K. Berlo
Holt, Rinehart and Winston, 1960

Hard cover
318 pages

This is a readable examination of communication in terms of sociology and general semantics, rather than in the technical and mathematical sense. The author places communication in its personal context as resulting from the interaction of people. He presents the ingredients of communication in the early chapters, developing the concept of process. Later chapters are concerned with the effects of social systems upon communications, the meaning of meaning, and the problem of definition.

THE STORY OF HELEN KELLER

Lorena A. Hickok
Grossett & Dunlap, Inc., 1964

Paperback
159 pages

This inexpensive Tempo Books edition is simple and uncomplicated in its narrative but preserves all of the dramatic intensity of the events in the life of Helen Keller. It will not weary the reluctant reader.

THE STORY OF MY LIFE

Helen Keller
Doubleday & Company, Inc., 1954
Garden City, New York

Hard cover
382 pages

Miss Keller's autobiography, presented in Part I, is supplemented by an account, written by her teacher, Anne Sullivan, of her letters and comments on Miss Keller's life and education by the editor, John Albert Macy.

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STYLE IN ART

Lincoln Rothschild
Thomas Yoseloff, Inc., 1960
New York

Hard cover
175 pages

This work is a most useful contribution to art criticism, since it fills the need expressed in the preface for, "an adequate interpretation of style. . . . in an orderly, objective, and scientific fashion." While, like any critical system, Mr. Rothschild's structure is not entirely objective, it provides many insights based on "polar categories" of contrasts in forms, thus providing standards which are more objective than those usually relied upon, as for instance, in interpreting art through such groupings as **classical** or **romantic.** Forty-seven plates provide illustrations of contrasts in styles. While theoretically a bit complex and demanding, the book is not forbidding; however, it might best be approached by the newcomer to the visual arts after familiarity with more general works.

STYLES IN PAINTING: A COMPARATIVE STUDY

Paul Zucker
Dover Publications, Inc., 1963

Paperback
329 pages

Profusely illustrated (239 cuts in black and white), this paperback provides the reader with a look at the variety of treatments of nineteen kinds of subject ranging from ancient to modern and in so doing gives him opportunity to develop familiarity with dozens of painters. Adam and Eve as a theme for painters is shown and discussed in eleven renditions from the ninth century through the Renaissance; seven treatments of the three graces are represented from a Pompeiian mural to two versions by Picasso; thirty-four individual portraits are analyzed, beginning with an Egyptian mummy portrait and a Byzantine mosaic, continuing with the Mona Lisa and other Renaissance examples, on to such moderns as Chagall and George Grosz. Part III of the text gives a brief history of styles in painting.

THE UNDERSTANDING OF MUSIC

Charles R. Hoffer
Wadsworth Publishing, Inc., 1967
Belmont, California

Hard cover
483 pages

For the teacher needing help in music one of the most valuable features of this publication will be the six-record album, "The Understanding of Music," which can be purchased as a supplement to the text. Proceeding with understanding and sympathy for the musically uneducated, the text includes: introductory materials, such as discussions on what is music, meaning in music, and listening to music; a chapter on the substance of music (pitch, melody, counterpoint, harmony, etc.); several chapters tracing the history and development of music, including discussions on types, styles, and forms (Gregorian chant, baroque, romanticism, sonata, fugue, cantata, opera, impressionism, etc.); modern music, and a highly readable chapter on the future of music. An appendix includes sections on musical instruments and notation and a helpful glossary of musical terms.

THE USE AND MISUSE OF LANGUAGE

S. I. Hayakawa (ed.)
Fawcett Premier Book, 1962
Greenwich, Connecticut

Paperback

MAN AND HIS COMMUNICATION (Cont.)

"What Everyone Should Know About Semantics" (1967 edition)

A Scriptographic Booklet
Channing L. Bete Company, Inc., 1966
Greenfield, Massachusetts

Paper cover
15 pages

An illustrated booklet in cartoon format, this publication can help to stimulate student interest in general semantics and in the analysis of mass media. The booklet includes quick presentations on semantics as the study of meanings, language, performance, non-verbal and verbal language, an approach to dealing with propaganda, and semantic hints toward the improvement of writing. The booklet is available at low prices for quantity use.

OTHER DUPLICATED MATERIALS

"A Bibliography for Film Study," Missouri State Council on the Arts, 1969

In addition to over 400 titles of books dealing with every aspect of the cinema, this list also provides addresses for sources of film rentals, periodicals, and program notes. Write to Missouri Council on the Arts, Suite 213, 7933 Clayton Road, St. Louis, Missouri 63117.

"A Unit on Semantics" (Ninth Grade Average Curriculum), prepared by the Euclid English Demonstration Center. These and other teaching units are available from Charles C. Rogers, Supervisor of Materials, P. O. Drawer 771, Aiken, South Carolina, since the Aiken Schools have taken over administration of these materials.

This is an actual teaching unit, available in mimeographed form, developed by teachers through classroom experience in Project English work at Euclid Central Junior High School, Cleveland, Ohio. The unit is concerned with recognition and analysis of generalizations, logical fallacies, and propaganda. It follows upon seventh and eighth grade units which deal with such problems as connotation and denotation, symbols and referents, reports, opinions, scientific fact, and study of propaganda devices. A complete teaching unit including worksheets, study guides, tests, and other materials, and its companion units can be a considerable time saver to the teacher unable to do background reading and research necessary for producing original units. The units cost fifty cents each.

AREA THREE

Man's Heritage in the Arts

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Man's Heritage in the Arts

OVERVIEW

Change—what is it? According to Webster, to change is to make different in some particular or in all particulars; to modify; to alter; or to vary.

Throughout history, man has been involved in changes—in his environment, his living habits, his reaction to things and to ideas, his beliefs, and his use of leisure time. These changes have been brought about through discovery, through inventions, through reforms, and through dissatisfaction with the present state of things at the time.

Man's way of living was changed when he discovered fire-making, when he discovered that the use of tools would help make his work easier, and when he tired of oppression. Man's way of living was changed when he became dissatisfied with the unbending rules of the Church concerning his political, economic, and social life in addition to his spiritual life. Man's way of living was changed when he grew weary of being oppressed by those who ruled his country. Man's way of living was changed when things, such as the printing press, were invented, allowing him to expand his scope of communications. Even today, man's way of living is undergoing changes because of his adventures into outer space, and the discoveries made there.

This area will attempt to show how the changes which have affected man's life in the past have been reflected in the arts. By studying this aspect of the arts, the student may be able to better understand some of the economic, social, religious, and political changes that have taken place in the past, and perhaps be able to apply these understandings to the world of today and the apparent changes currently taking place.

THE JUNIOR HIGH SCHOOL STUDENT LOOKS AT HIS AESTHETIC HERITAGE

Some questions to ponder:

1. Why are symphonies, art galleries, and opera and ballet companies having a hard time financially? Who are the patrons of the arts? Why are there not more of these patrons? What can you do to help perpetuate the arts?
2. What changes have you observed in the field of music—in architecture—in literature—in the visual arts? Are there some reasons for these changes? What do you think they are? What do you think these changes reflect?
3. How do you think the citizens of the year 3,000 will interpret the arts of our time when they study **their** heritage? Are the arts of our time reflecting any social changes—any political changes—any economic changes?

Why learn about man's history? Why do we wish to look backward? Throughout the ages the arts have served not only as decoration and entertainment, but also as means of communication—a sort of "sign of the times"—by reflecting man's thoughts and his living conditions at the time. The arts—painting, sculpture, literature, and others—have recorded many of the historic events, and thus we, in this century, can study them and perhaps better understand the historic events they depict. Through music, painting, sculpture, architecture, literature, and the dance, man has reflected his aspirations, his frustrations, his desires, his joys and his sorrows, and his satisfaction and his dissatisfaction.

As we learn about man's history, we shall see these things and these ideas reflected in the arts. This then, is one reason for looking at the past. Perhaps through an investigation of the ways in which the arts have recorded man's history, we can gain some insight into the present direction the arts are turning and maybe even make a prediction of man's life in the future.

THE PREHISTORIC PERIOD

Who was "primitive man"? How long ago did he live? Man in his earliest stages of life and development is spoken of by historians as being "primitive man." Crude stone weapons and tools, used by primitive man, have been found. Caves which had been washed out by mighty rivers, and in which primitive man lived, have been explored. Paintings found on the walls of these caves have given us evidence that primitive man existed thousands of years before Christ.

Primitive man lived a very simple life in comparison to our life. Most of his time was used to find enough food and adequate shelter. He must have played some, but there was probably little time for recreation. In all probability, when he wasn't hunting, he was being hunted.

In the beginning, man may have lived as an animal lived, but man was different in many respects from the animals. Man was a discoverer and an inventor. He learned to chip away bits from a stone, making it sharp, and use it as a knife, a spearhead, or a drill. He discovered that he could create a fire by striking flint rocks together. He discovered that his work was made easier by the use of these tools and of fires.

Although we assume that primitive man was able to utter sounds with his voice, and to gesture with his hands, his means of communicating must have been very crude. Eventually, however, just as he extended his arms and muscles by the use of his crude tools, he also extended his ability to communicate by the use of words and expressions.

CAVE PAINTING—Those who study the history of man and his development through the ages, have been able to discover what are thought to be man's first paintings. These have been found in the caves in which he lived during the Stone Age. The paintings show the difficult life of primitive man by their subject matter. Some were of hunting scenes using stick figures of animals and men. Sometimes the stick figures of men were dressed in animal skins—perhaps to show the type of clothing he wore, or perhaps for some magic ritual which was meant to bring him good luck in the hunt. Later cave drawings indicate that the primitive artist had discovered ways of making figures rounded, and of using shadows and background.

Some of the paintings were colored. It is amazing to note that although these colored paintings were produced many thousands of years ago, the colors have not faded very much. Today, when we wish to paint, we buy tubes of the various colors we want to use. Not so with primitive man. He used natural colors from the soil, from berries, and from the soot of his fire.

The early cave painter's art consisted of line drawings with little or no perspective. Yet they have existed through the ages as an example of man's first attempt to communicate by means other than voice and gesture. (See page 100)

PRIMITIVE MUSIC—The music of early man served a purpose. By beating the drum, a rhythm was created for his many ritual dances. Unison singing and chanting entered into the worship of whatever gods early man had. Both rhythm and chanting served as communication—signals in time of conflict, and in preparation for the hunt.

As in his cave painting, the primitive artist created his music in a direct fashion. It was simple and unencumbered. It was not produced to attract an audience, but rather was a devout, sincere effort on his part to express his joys, his longings, his hopes, and his fears.

In the world today there are still wild drumbeats, chants, and ceremonial dances. To those of us of the Western culture, primitive music may hold little appeal. The melody, words, and rhythm all seem to be an incoherent jumble of sound. However, after listening several times to present day primitive music from such places as Africa and New Guinea, one can begin to distinguish portions of the music, especially some of the rhythmic patterns, that are understandable and quite striking.

By observing the paintings of Picasso and Matisse, the sculpture of Archipenko, Brancusi, and Lipchitz, and listening carefully to the music of Stravinsky and of England's Beatles, it will be noted that primitivism has become an important part of modern day painting, sculpture, and music.

ANTIQUITY

THE EGYPTIANS

Egyptian history is divided into three major periods. They are called the Old Kingdom, the Middle Kingdom, and the Empire.

THE OLD KINGDOM (about 4000-2280 B.C.)—The Egyptians of this period had a strong desire to devise some sort of tomb that would serve as a safe and permanent home for the dead. The nobles and kings, because of their wealth, were able to build the most pretentious ones. These, known as the Pyramids, are still standing. Exploration of these tombs revealed reliefs and paintings depicting everyday life, statues of the deceased person which were to represent him in the spirit world, and statues of his servants and his livestock.

THE MIDDLE KINGDOM (about 2065-1785 B.C.)—During this period, the Pharaoh was still head of the government, but he had trouble holding this position because of the nobles. The nobles owned much land and were gaining in power. The only way the Pharaoh could rule was to balance the power of these nobles one against the other.

It was still the desire of the people to provide safe tombs for the deceased, but investigation of the tombs built during this period has disclosed that the buildings, which were also pyramid complexes, were not as strongly built. They therefore have crumpled and many have disappeared.

THE EMPIRE (about 1580-1085 B.C.)—Burial, during the Empire, was still important to the people, but a change in the place of burial was seemingly necessary. It had been found that the pyramids were not as safe as they had seemed. They had been looted extensively. The nobles and kings decided to place their deceased in deep man-made caves which they carved into the cliffs. Some of these caves extended five hundred feet into the hillside and were elaborately decorated with religious paintings. They also contained personal jewelry, household items, and decorated vases of the deceased.

The Empire was the most magnificent of the three major periods in that other art forms were being developed. Stone, wood, ivory, glazed terra cotta, glass, metal, and semi-precious stones were used in making some of the smaller household articles. Molded glass vases, furniture with much inlaid gold, beautifully designed jewelry, and paper-thin, translucent vases of alabaster were produced.

THE GREEKS

Since the arts can serve as a reflection of the attitudes of the people at the time, it is necessary then, to pay some attention to the society in which the artists lived.

Unlike the Egyptians, the Greeks were more concerned with the world in which they lived. They did not fear the supernatural. That they held little interest in life after death is indicated in their tombstones which show the deceased person in some delightful image of the life he once lived.

In seeking knowledge, the Greeks found that there seemed to be some sort of order in the world in which they lived. They were able to describe many of the facets of life by using geometry and mathematics. Reasoning played a major role in their lives, and this reasoning was reflected in their arts. Their architecture, their sculpture, and their music were produced with an element of mathematic exactness.

Culture was a very important part of each Greek citizen's education. Therefore, Greek creative arts flourished and reached a high point of excellence. Even though the Greek state eventually collapsed because it fell political victim to the conquerors from Rome, Greek arts continued to remain as an exemplary symbol of culture which was never equaled.

ARCHITECTURE—The Greeks built great public buildings in honor of their gods. One of the greatest of these is the Parthenon which features a gable room and many columns.

Typical Greek architecture employed a type of construction called post and lintel. In this type of construction, a horizontal beam is supported by two or more vertical columns. There are no arches between the columns. Normally the columns are close together because of the necessity for strength. Therefore, if a large building was to be erected, the columns had to be spaced closely together to give enough support to the roof, which was usually built with wooden beams in the "truss" construction.

SCULPTURE—The Greeks incorporated many sculptured figures in just about every space available in their temples. These figures were made to resemble the gods, and since the Greeks believed that their gods were like man, the proportions of the human form were very apparent.

MUSIC—Greek music was closely connected to religion. Festivals were almost always in honor of some god. If one could have attended a Greek festival he would have heard much monophonic (having one melody), vocal music. No harmony would have been present, and the music would have been used to accompany poetry. Noticeable also would have been the fact that the rhythm of the music would have been the same as that of the poetry, and that the melody would have been determined by the inflection of the speech in the poetry.

Through their observations of the length of strings and the number of times they vibrated when plucked, the Greeks were able to apply mathematics to develop what we know as the diatonic scale. Furthermore, they developed the notion that certain scales definitely influenced certain emotional responses of the listener. Modern scientific research has verified this notion by the use of certain music as a therapeutic agent in cases of mental disturbance.

THE ROMANS

The Romans thought of themselves as conquerors. They continually concerned themselves with increasing their power and controlling large areas of both land and people. They wanted to conquer, to rule, and to gain economic power. And this is what happened to the cities of Greece. Bit by bit the Romans entered the structure of the weak Greek state and took over.

Having a love for sensual pleasure and lavish living, and recognizing the fact that the Greek culture was far superior to their own, the Romans stole the Greek statues and other great art objects from the captured cities and took them home. They even kidnapped Greek scholars, artists, and craftsmen, making them slaves and requiring them to produce art which the Romans called their own.

The Romans placed more faith in their armies than in their gods. They were out to build an empire, and to do this, they had to have great armies. To move these armies, they had to build roads. Consequently, they excelled in engineering know-how.

They were not naturally creative artists. They were copiers. Since they always had the services of the captured artists and craftsmen, they had very little need to develop their own art. They did, however, develop the arch, the dome, and a method of molding, in order to make more copies. They also became efficient in portrait sculpture.

ARCHITECTURE—Because of their desire for lavish living and extravagant entertainment, the Romans built structures where thousands could participate as spectators for games and entertainment. They realized that the Greek method of structure for large buildings, with its many close-spaced columns, would not serve their purpose. To solve this problem, they developed the arch, which, when placed between posts spaced farther apart, was able to support much more weight. They then further developed this arch into the dome which has since become a symbol of authority. Even today the dome is often found in large public buildings like state capitals, city and county court houses, and large auditoriums.

A good example of borrowed architecture combined with that of the Romans is the Pantheon, which uses Greek design for the portico and Roman design for the main part of the building—a great circular structure capped with a dome.

SCULPTURE—The Romans made many copies of statues. Unlike the Greeks from whom the statues were taken, the Romans did not use the copied sculptures in temples exclusively. The statues were in great demand by private individuals as well. In order to be able to mass produce these copies, the Romans devised a method of casting in which a negative mold was made of the original. From these negatives many positive, plaster copies were produced.

Although the Romans did produce a lot of art copies, it can be noted that they did excell in one form of sculptured art. Because they were extremely proud of their soldiers and statesmen, and because they wished to honor them, they did develop an excellence in portrait sculpture. The portrait sculptor did not wish to make his object like the ideal Greek form. He wanted to make it as life-like as possible—to make it look like the hero who was being honored. Because of the great demand for these portrait sculptures, artists often created a number of different types of torsos—soldiers, statesmen, etc. When a certain statue was wanted, the artist modeled the face and place it on the appropriate torso.

MUSIC—Roman taste in music tended toward the spectacular. The music was no longer restrained and balanced as in the music of the Greeks. Rather it was produced to provide music for war and conquest, and for pure sensual pleasure. The Greek lyre was pushed into the background and the trumpet and drum came to the fore.

Things to do:

1. Assume that you have visited for one day with a primitive cave dweller. Write a page in your diary relating the things you did and the things you saw during your visit.
2. Demonstrate fire-making with flint rocks—with bow and stick. Is it more difficult to do than striking a match?
3. Make a drum. Make a whistle. Produce some music with both.
4. Paint a picture similar to cave paintings, using only the colors you can obtain from the juice of berries or fruit, dirt, and burned wooden matches.
5. Demonstrate communication between you and your friend by use of drums.
6. Give a short report about Egyptian tombs.
7. Fashion a replica of a Greek temple.
8. With your friend or a committee, explain and demonstrate "monophonic music" and "polyphonic music." (Suggestion—sing "Row Row Row Your Boat," "Are You Sleeping," and "Three Blind Mice" simultaneously.) Is the resultant sound monophonic or polyphonic?

MEDIEVAL
(500-1400 A.D.)

The Medieval period is divided into two sub-periods called Romanesque and Gothic. Today there are still ties between our culture and that of Medieval times. Our Christian Church became an organized institution during this period. Our labor unions are fashioned after the guild system of the thirteenth century. Many of the traditions of our present day universities, such as the wearing of the cap and gown, are carry-overs from the Medieval university.

ROMANESQUE (500-1100)

During the Medieval period the Church was almost the only patron of the arts. The Church was an organization which not only became ruler over the spiritual life of the people, but also over their political, economic, social, and artistic life.

Medieval Christianity taught that life on this earth was bad. It was to be endured until the final day of life. Physical pleasures were frowned upon.

Groups of men called monks gathered together to protect themselves spiritually and physically from the evil temptations of life, and to work and worship together. They lived in monasteries and kept themselves apart from the masses. Although they spent much of their time in prayer and work, they did find time to pursue intellectual activities. They copied the Bible by hand and also a great amount of music. These hand-copied pages were ornately decorated. The monks were later known as Church Fathers.

Since the Church was the largest patron of the arts, and since it was the supreme power of the time, it naturally dictated the function of creative art. By using the visual arts of painting and sculpture, the Church was able to teach the Bible to those who could not read. Music was used as a communication between man and God. This rigid control of the arts lasted until the time of the Crusades. The Crusades exposed many young men to foreign cultures and ideas.

ARCHITECTURE—Religious architecture was more important than the designing of houses. Romanesque buildings were to be used strictly for worship. They were not planned necessarily as a thing of beauty, but rather as a place where man could come into the presence of God.

Greek temples and Romanesque churches were quite different. The Greek temple was functional. It was a house of God which, resting gracefully on the earth, gave a sense of peace and was aesthetically pleasing. In contrast, the Romanesque church was heavy and dark. The inside was dark, gloomy, and not as aesthetically attractive as the Greek temple. Its function was different also in that it was to be used as a fortress-like retreat from the rest of the world.

SCULPTURE AND PAINTING—Since very few people were able to read, the Church used sculpture and painting to teach them the Christian religion by viewing paintings and sculptured scenes of Bible stories. These sculptured scenes were used to decorate the churches, but unlike Greek sculpture, they were elongated and distorted.

MUSIC—As in the other arts, the Church had great influence on the development (or perhaps the lack of development) of music during the Medieval period. The Church did not permit

instruments to be used. There was a lack of suitable notation system for writing music. Music of the time had to be simple, straightforward, and nonsensuous.

Although a long period of time passed before music could be considered as important as architecture and sculpture, some important musical forms appeared during the Romanesque period. One of these forms, named after Pope Gregory, was the Gregorian chant. Another form which consisted of ten pieces, was called the Mass. These musical forms are still in use today.

GOTHIC (1100-1400)

As time passed, people again began to think in terms of a more pleasurable life. There was a gradual swing toward humanism. While salvation was still uppermost in the minds of the people, it was no longer a matter of blind faith. Instead it could be clarified by means of logic and reason. Consequently, much of the art created during the Gothic period was full of secular influences.

There was also developing a skepticism of Church authority and law. The Church did not lose its hold of the arts entirely, but artistic works were beginning to be created with more warmth and more humanistic expression.

ARCHITECTURE—The Gothic architect attempted to project the observer into the beauties of heaven by building cathedrals with towering spires. Unlike the dark and dreary Romanesque churches, Gothic cathedrals were bright and colorful, and created a warm humanistic atmosphere. They had many stained glass windows. These windows not only admitted the much-needed light, but also served as illuminated pictures for religious education.

SCULPTURE—Gothic figures were no longer merely symbols. They had an added feature of expressive feeling. They were statues of people of character with a naturalism that made them seem alive and real. Sculpture was also an important part of architecture. Every space available, and not taken up with stained glass windows had a biblical message carved in stone.

PAINTING—Except for the embellishment of manuscripts, the art of painting was a minor one of the Gothic period. In Italy, perhaps because of the lack of great amounts of stained glass, artists did a large amount of decorating on the walls of churches by painting biblical scenes. These paintings served the same religious educational purpose as the stained glass windows.

MUSIC—Gothic music exhibited the same tendencies of humanism as the other art forms. However, rigid use of rules in composition was still present.

The first expressions of harmony are to be found in this period. Harmony was accomplished by two different methods: (1) counterpoint, which was the use of two or more lines of melody sounded together under very strict rules of composition; and (2) homophony, which is a chordal, or vertical block form.

Everything intellectual and religious in the Gothic period was systematized. Rigid rules were used. Music had to be written according to the Church canons (rules). Among other things, these canons demanded that what were then thought to be dissonant intervals, were to be avoided; that perfect intervals were to be used on all strong beats; and that triple rhythm was to be considered more perfect than duple rhythm. Acceptable practices in our present day are quite different. Modern music employs many combinations of tones that were once thought to be dissonant; perfect intervals are used on strong or weak beats; and much composing is done in duple meter.

The canons also dictated that ornate melodies were not to be used because they might detract from the meaning of the texts. Music was not to appeal to the senses. The composers of religious music had to abide by these rules. Therefore, those composers who rebelled against these rigid controls were beginning to find a freedom in writing secular music in which many of the rules were broken.

Things to do:

1. See if you can find pictures, slides, recordings, or copies of music produced by the monks. Explain them to the class.

2. Give a short report on what is meant by "humanism in the arts."
3. Explain to the class the difference between musical counterpoint and homophony. Demonstrate.
4. Demonstrate "dissonant music" and "harmonic music." Tell why they differ. Explain any changes you think have happened since the time of the Church canons.
5. Investigate and report on the tradition of the wearing of the cap and gown during graduation ceremonies.

RENAISSANCE
(1400-1600)

Humanism did not reach its greatest height until the Renaissance. Renaissance artists rediscovered the ancient works of art and literature from the glorious days of Greece and Rome and regarded themselves as rivals of those classical masters. The people of this period were interested in this world and this life. But, unlike the Greeks, they were concerned for the real human, and not just the ideal human.

The Renaissance was a rebirth of many of the arts. Scholars translated the writings of antiquity. Artists used the legends and the drama of ancient literature for subject matter. Men became interested in the same general attitude toward life that the Greeks had—they wished to cultivate classical learning. The Renaissance then, was a rebirth of classical learning.

This period was one of happy experiences. It was no longer a life of doleful preparation for life after death. Man became interested in the techniques of civilization—the techniques of living his life on earth. Because of this, developments and discoveries were made which had great bearing on man's everyday life. Columbus and deGama made voyages to prove their theories that the world was round. The printing press was invented. Gun powder was introduced.

The Renaissance was a time of change—a time of discoveries and inventions—a time of interaction between ideas and events—a time of humanism. Political and social changes came about. Man became a materialist. He was able to remove some of the wonder and mystery from his understanding of the universe by making advances in astronomy. He developed a confidence in his own judgment.

Perhaps one of the greatest inventions of the time was the printing press. It played an important part in the history of the arts. Before this time, copies of literature and music were tediously hand-made by the monks. Printing made it possible for the works of composers and writers to become known with comparative ease. As printed books became plentiful, men became more eager to learn and to rediscover the writings of past authors.

Although the Church remained as a powerfully rich patron, it was no longer the only patron of the arts. The arts now had many patrons. They too were rich. As industry and trade developed

among merchants and kingdoms, more funds were made available with which to endow the arts. The layman desired to surround himself with examples of the arts. He therefore spent money to obtain them. Creative art was helped greatly by the simple matter of supply and demand.

The Church was no longer able to be dictatorial about the arts because of the other rich patrons. The arts were escaping the bondage of the Church. All over Europe the rumblings of the Reformation were being heard. The Church was losing power in every walk of life.

Art forms were developing and prospering outside the influence of the Church for the first time in centuries. A change was taking place. Artists were willing to use their talents for religious purposes, but much of their work was rapidly being secularized. Secular plays were being produced on the stages of court theaters. Artists were more inclined to paint as they felt. They were commissioned to design elaborate costumes, to plan parades, and to make pictorial records of ordinary events. Secular architecture (palaces, civic centers, gardens, etc.) was being developed. Music was being written for the layman. The Renaissance period was a time of artistic achievement.

The following represents a partial list of artists of the Renaissance and their native countries.

In the art of painting:

Italy:	Leonardo da Vinci Michelangelo Titian
Germany:	Durer Holbein

Great names in literature:

Italy:	Machiavelli
France:	Rabelais
Spain:	Cervantes
England:	Bacon Ben Jonson Shakespeare Spenser

Famous composers of the period include such names as:

Italy:	Gabrieli Palestrina
Spain:	Morales
England:	Byrd Tallis
Netherlands:	Orlando de Lasso Phillippe de Monte

ARCHITECTURE—The wealthy patrons of the arts had a desire for elaborate domestic housing. Many private palaces, designed for comfortable living, were erected. One architect, noted for his design of homes, was Andrea Palladio. Houses designed by Palladio are still in use in many parts of England. Even Thomas Jefferson suggested that the design of the White House be Palladian. President Jefferson lived in a Palladian structure, Monticello. A relief of his home is found on the back of our nickel.

SCULPTURE—As in the other arts, humanism is apparent in renaissance sculpture. Michelangelo, both painter and sculptor, was greatly interested in the human form. To him, man was the only fit subject for an artist. He studied anatomy, and even secretly performed dissections of cadavers so that he could learn more about the human form. An outstanding example of renaissance sculpture is his "David."

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PAINTING—Almost all painting of the Renaissance period emphasized the three-dimensional character of the subjects. The subjects were to be presented in a manner that was true to nature. Renaissance artists were concerned more with how a subject was to be portrayed than with what the subject was.

Because the wealthy patrons were successful, they wanted to brag a bit about their success. They therefore commissioned many paintings of their own likeness so that when they died, the people still living would be reminded of their success. This demand by the rich patrons for exact likenesses of themselves was another indication of the humanism of the period.

Painters still used the same basic elements of line, space, color, and organization, but changes were made in their use because of the true-to-nature presentation of the subject. Line was more clearly defined. An increasing sense of recession into the distance changed the use of space. Color was used along with line to separate figures. A central figure, or point of interest, was used in the composition of the paintings.

Some of the renaissance paintings might be interpreted as somewhat superficial. Gozzoli's religious painting, "Journey of the Magi," was so titled because it depicts the journey of the wise men to Jerusalem. But it was really a pretext for celebrating the wealth of the ruling Medici family who commissioned the work and paid the artist. Similarly, form and color make a greater impression on the viewer of Raphael's "Sistine Madonna" than its religious meaning.

Great painters of the times who exhibited the renaissance spirit were Leonardo da Vinci, who was also a sculptor, a scientist, an engineer, and a poet; Botticelli, a lyric painter with a sensitive feeling for poetic beauty; and Michelangelo, also an architect and sculptor.

MUSIC—During the Renaissance, an attempt was made to recreate classical art. This held true in the arts of painting, sculpture, and architecture, but not in music. The art of music was not just a rebirth. It was a steady growth. One noticeable change during this growth was the removal of music from the category of mathematical science of the medieval university. It was instead placed in the category of fine arts, related to poetry and painting.

As in the other arts, renaissance music was also strongly influenced by wealthy, secular patronage. Great social importance was attached to music. From the church it moved into the home and became a necessity to social life. Dance music gained popularity for festivals and pageants. Many wealthy households hired composers to provide music for entertainment and to teach the young people in the family.

Music was still important in the Church, but the Church was no longer its only patron. Much more secular music literature was produced. This secular music was both instrumental and vocal, and was no longer used merely as a pastime for a passive audience. Instead it was used by the people in all walks of life. It was intimate music performed for and by small interested groups. The song texts were intimate in that they spoke of love and wistful humor—another reflection of the general tendency to include humanism in the arts.

Early renaissance music melodies were treated almost exclusively as polyphony on the basis of certain interval relations between voices. The intervals of unison, fourth, fifth, and octave were considered to be "perfect." All other intervals were considered to be dissonant, and a great number of rules were used to resolve these dissonant intervals. Much repetition and contrast was woven into the compositions.

LITERATURE—The new renaissance spirit in literature was exhibited by writers interested in the full development and enjoyment of man's capabilities. They were humanists. They questioned the long-standing dogmas of the Church. They were avid seekers of knowledge and enjoyed the fact that the new flood of printed matter opened up neglected fields of learning.

Historians usually divide the age of English Renaissance into four parts: the Early Tudor Age; the Elizabethan Age; the Jacobean Age; and the Caroline Age.[1]

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[1] William Flint Thrall and Addison Hibbard, **A Handbook to Literature** (New York: The Odyssey Press, 1960), pp. 72, 159, 165, and 249.

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During the Early Tudor Age, Erasmus wrote his social satire **The Praise of Folly**, Luther posted his theses which led eventually to the Protestant Revolution, Skelton wrote poetical satires, Latin plays were acted in grammar schools, and the first complete English Bible was compiled by Coverdale.

Many translations of the classics were produced during the Elizabethan Age. There was also much interest in court comedies, melodramic tragedies, and chronicle history plays. It was during this period that Ben Jonson began his playwrighting career with his **Everyman in His Humour.** Shakespeare also began his career which led to the immortal **Merchant of Venice, Julius Caesar, Hamlet, Macbeth, Othello,** and **King Lear.**

Shakespeare continued to produce many more plays and sonnets during the Jacobean Age. It was also during this age that the well known King James translation of the Bible was produced.

During the Caroline Age, George Sandy completed his poetical translations of Ovid's **Metamorphoses,** Captain John Smith wrote the **General History of Virginia,** and the first printing press, which produced the **Bay Psalm Book,** was set up at Cambridge.

Things to do:

1. Give a report about the invention of the printing press.
2. Visit a modern printing shop.
3. See if you can find copies or pictures of copies of early printed music.
4. Investigate and report on the use of "square notes."
5. Write a short play about Columbus and the voyages which he made to prove his theory that the world was round.
6. Dramatize a portion of **Midsummer Night's Dream.**
7. Contrast a passage of the King James' version of the Bible with the same passage from
8. Select a passage from one of Bacon's essays and rewrite it in modern English or current idiom.
   a contemporary version.
9. Select a passage from the **Bay Psalm Book** and rewrite it in modern English or slang.
10. Read both Captain John Smith's **General History of Virginia,** and another more modern version of the history of Virginia. Contrast the two.
11. Memorize a Shakespearean sonnet. Compare it with a modern sonnet.
12. Write a sonnet in Shakespearean style.
13. Find examples of Palladian architecture.
14. To understand the problems encountered by early instrument makers, explore the problems of resonance, strength, and intonation by constructing an instrument in any of the following classes: string, wind, or percussion.

BAROQUE
(1600-1725)

Throughout all ages, the arts have been an expression of the dominating cultural events and the attitudes of the people of the time. So it was during the Baroque period. The seventeenth century was to see many revolutions against the established authorities. Not only were the Church and the State being separated, but each was losing its standing as an absolute authority.

The Protestants were engaged in a program of evangelism and expansion. Their movement was rapidly spreading. In opposition to this Protestant movement, a religious order of the Catholic church called The Society of Jesus, or the Jesuits was formed and quickly expanded into many countries of the world.

The arts were affected by this religious reformation. The Protestants placed an emphasis on the individuality of religious expression in the arts. The Jesuits closely identified artistic expression with personal religious experiences. They used art as a means to impress the observer with an intensity of emotional expression.

The Protestants looked upon the works of art that Catholicism had used in its teaching as evil. They thought that the images and figures which had been used by the Catholics could be considered idols—idols which could be too easily worshipped for their own sake and not as religious symbols.

A great impact upon the arts was brought about by the increase of wealth for the middle class of people. Because of this wealth, there was a desire for elegance in the arts, and a great amount of ornamentation was used. In fact it was used to such an extent that it sometimes almost reached a point of vulgarity. In music, it tended to cover up the melodies, and in architecture, the visual lines were really expressive and beautiful. This excessive ornamentation could perhaps be compared to the excessive amount of fancy cake icing sometimes used to cover a cake, which, in itself, is quite delicious, and could stand alone as a work of culinary art.

The term "Baroque" was first used as an offensive term. It was used by the critics of the nineteenth century to scorn the art works, particularly architecture, which were produced between the sixteenth and eighteenth centuries. Present day use of the word however, does not carry such a derogatory meaning. It is now used to characterize those arts as spectacular, elaborate, and grandiose.

Although some early critics classified baroque art as superficial, many twentieth century critics have realized the sincerity of those arts. Baroque music, for example, is being enjoyed by many performers and listeners when a recorder* group performs. Examples of the use of ornamentation in music, many times featuring the harpsichord, may be found in twentieth century recordings of earlier compositions.

The following represents a partial list of artists of the Baroque period and their native countries.

In the field of literature:

England:	Milton	Swift
	Dryden	Pope
	Defoe	Johnson
	Addison	
France:	Corneille	
	Racine	
	Moliere	

Names of great baroque painters:

Spain:	El Greco
	Velazquez
Netherlands:	Rembrandt
	Rubens
	Van Dyck

Composers of the time:

Italy:	Monteverdi
	Scarlatti
	Corelli
	Vivaldi
France:	Lully
	Couperin
	Rameau

*A simple wood wind instrument.

Germany:	Buxtehude Pachelbel J. W. Bach Handel
England:	Purcell

ARCHITECTURE—Baroque architecture is easily distinguishable because of the great amount of decorative ornamentation. The architecture of this period not only served the function of enclosing space, but also the function of presenting a dramatic spectacle.

However, this use of decorations tended to destroy the unity of the structure on which they appeared. The embellishments were used to such an extent that they appeared to be covering up poor workmanship, or showing the apparent poor taste of the architect.

Notable examples of Baroque buildings are Sant' Agnes in Rome, which was designed by Francesco Borromini, and the Piazza of St. Peter's, also in Rome, which was designed by Bernini.

SCULPTURE—Sculpture of the Baroque era seemed to express more action than that of the Renaissance. A good example of this is a comparison of Michelangelo's "David" with the one created by Bernini. The former expresses a feeling of tranquility, while in the latter, one can sense the nervous energy of the figure.

PAINTING—Since the middle class people were more wealthy than they had ever been in the past, they were able to purchase more paintings. Therefore, the baroque painters catered to this new market and began to use more common subjects for their paintings. Religious paintings were still produced, but other facets of everyday life found favor as subjects for paintings. Landscape paintings became more numerous, and landscapes were given more prominence as backgrounds for portraits.

A different treatment was given to the use of the elements by the baroque painter. Lines were diffused or somewhat run together. There was more variation in the value and intensity of color. The forms used in the organization tended to merge into each other. The perspective of depth was more evident.

Notable painters of the Baroque era were Tintoretto, whose most famous work was, like that of da Vinci, "The Last Supper"; Rembrandt, whose famous works include "Night Watch," "Anatomy Lesson," "Old Man in a Red Cap," and "Supper at Emmaus"; and Rubens, who is noted for his "The Last Judgment."

MUSIC—Although the baroque style of over-done ornamentation finally came into disfavor in architectural creations, this was not the case in the art of music. The baroque musician was able to use his art as an ideal way in which to express exuberance by including many embellishments.

The development of music during the Baroque era included many changes. Harmonic depth was developed. Chromatic harmonies were incorporated in the music. Tonality was established as an organizational basis instead of the use of modes as in the Renaissance. This feeling of tonality was accomplished by either the construction of chords under the melody, by the use of figured bass, or by developing a recitative.

During this period vocal and instrumental music were separated as two distinct modes of expression. In the past, vocal and instrumental music could be played or sung interchangeably. More vocal music was now produced which was meant only to be sung, and instrumental music was composed to be produced by instruments only. Much of Bach's music was written to be produced by instruments, while many of Handel's works were to be performed vocally.

LITERATURE—The baroque style is quite noticeable in architecture, but is perhaps less identifiable in the art of literature. In literature, the baroque spirit manifested itself in such movements as **Marinism** in Italy, **Gongorism** in Spain, and **Euphuism** in England.[2]

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[2] William Flint Thrall and Addison Hibbard, **A Handbook to Literature** (New York: The Odyssey Press, 1960), pp. 44, 190, 214, and 273.

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Marinism is an Italian literary style characterized by excessive ornateness and affectation. Gongorism is a Spanish style designed to appeal to the cultured. It has many allusions to classical mythology, and lavishly uses tropes and metaphors. Euphuism is an artificial style of English speech and writing. It is characterized by many referercces to mythical birds and animals. It has also an abundance of similes, drawn from mythology, about the habits and qualities of animals and plants. It emphasizes short sentences and clauses.

Things to do:

1. Survey your town to see if you can find any baroque architecture. When were these buildings erected? Take pictures of what you found and show them to your class, pointing out the characteristics which indicate the baroque influence.

2. Write a short explanation of the effect of the Protestant Revolution upon the arts. Why did music flourish in Germany and fade out in England?

3. Read and report on the life and times of Bach. What was his childhood like? What did he do for recreation? How much did he practice his music? How did he bring about "tempered tuning"? What is tempered tuning?

4. Listen to the record "Switched on Bach" (Columbia MS7194). Compare this recording to other recordings of Bach's music. Do you think that some of Bach's compositions "swing"? Why?

5. If the instruments are available, organize a recorder group. Demonstrate by playing for the class. (Use tonettes or song-flutes if recorders are not available.)

6. Explain the differences between the harpsichord, the clavichord, and the piano. Find pictures of each and bring to class. Bring to class recorded examples of music produced by each instrument.

7. View again the two versions of "The Last Supper" which you discussed in area two. Compare the position of the viewer in relation to the space the artist has depicted in the painting. Where is the vanishing point? Where is the focal point in relation to the vanishing point? Are they the same for both paintings? If so, can you explain why?

CLASSIC AND ROCOCO
(1725-1800)

The eighteenth century, called the Classical age, was an age of formality among the wealthy people. It is also referred to as the Age of Reason. Everything was systematized. The people of this era liked order, formality, and elegance. During this century there was a great urge for freedom in all walks of life. The climax for this thirst for freedom came at the end of the century with the French Revolution.

The classical approach to the arts was to suggest that the over-decoration of the past be abandoned. It was more intellectual than emotional. A return to the classic ideals of the ancient Greeks was being made. Emphasis was placed on the perfection of materials used. Classical art was concerned mainly with form, logic, and balance. It was not as complicated as it was in the Baroque era.

Classical art did not just break away suddenly from the baroque style. Pleasantness and prettiness were still enjoyed. A favorite kind of art during this transition period was called Rococo—a term which was named for the delicate scroll of the sea shell. Rococo ornamentation was not quite as gaudy as that of the Baroque.

The people who patronized rococo art were wealthy and accustomed to living in luxury. They wanted art that was charming, sentimental, and pleasing. They were no longer interested in the spiritual values of art. They liked music for dancing and paintings of sentimental love.

Because of the many well-established publishing houses of the time, artists in all fields were becoming more widely known. Communications between countries were better than ever before, and the works of artists were therefore being enjoyed by more people.

The Classical period was one of the high points in the history of the arts. It has been characterized as being poised, serene, and balanced, but also as being cold, over-formal, and lifeless. Yet classical art was not all form without any emotion. It portrayed emotion within restricted limits. It was controlled expression of emotion.

Important artists of the period were Copley, David, Fragonard, Watteau, Gainsborough, and Reynolds. First rank composers include Gluck, Haydn, Mozart, and Beethoven. Important names in literature and philosophy were Voltaire and Rousseau.

SCULPTURE—The rococo style may be seen in the sculpture of this period. Formal gardens included many marble statues of Cupid. Palaces were decorated on the inside with delicately curved motifs. Many floral patterns were painted on the walls and ceilings. Even the furniture upholstery was designed to carry out the floral motif.

PAINTING—There is a similarity between rococo painting and baroque painting, but the rococo is done on a much smaller scale. It is more delicate. The masses are broken up into smaller parts. Lines are less diffused. Organization is more closed. It is difficult to determine the difference between baroque and rococo painting, but perhaps if any one differentiation could be made, it would be the degree of emphasis.

To some, rococo painting was a superficial art. Perhaps it was. However, it had its own elegance and charm, and the style has survived the years of time.

MUSIC—Like the other arts of the eighteenth century, music was composed by the use of exact patterns. It was called pure or absolute music. Classical music stressed perfection of form —a form based on the idea of contrasting melodies accompanied by suitable harmonies. The sonata form is a most expressive example of this idea.

The classic sonata is made up of three or four related pieces called "movements." Contrast in tempo is usually apparent. The first movement is usually fast, the second slow, the third stately, and the fourth faster. There is less contrast in the keys of the movements. The first, third, and fourth are usually in the same key, and the second in a closely related key.

Music of the Classic period is generally light and gay. It reflects the calm between the intensely religious movements of the Baroque era and the yet to come dramatic and violent struggle for freedom of the Romantic period.

LITERATURE—The classic approach to literature was more intellectual than emotional. It stressed a dominance of form over content, and technical precision over emotional expressiveness.

According to Thrall and Hibbard,[3] the term Classicism stands for certain definite ideas and attitudes which can be described by such words and phrases as: restraint, restricted scope, sense of form, unity of design and aim, clarity, simplicity, balance, attention to structure, moderation, and self-control.

The term **classic** also has another meaning, not necessarily associated with any particular period of time. This meaning has developed through the class system of the Roman citizen. Roman citizens who belonged to the highest class were called **classicus,** and the other citizens were said to be **infra classem** (beneath the class). The writers of the best, or first class were termed "classic authors." Therefore the term **classic** may describe any works of the highest rank or importance —works approved as a model or standard—outstandingly good works which have lasted through the ages.

Classical drama observed the three unities of time, place and action. A speaking chorus was an important part of the drama. The chorus was used to comment on the action and to supply details not given by the actors. The action of the classic play was not to take more than twenty-four

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[3] William Flint Thrall and Addison Hibbard, **A Handbook to Literature** (New York: The Odyssey Press, 1960), pp. 87-90.

hours in time, and was to be held in a single place, with only one plot. In comparison, the drama of the early nineteenth century could employ action taking place over a number of days or years, moving from one place to another, and with more than one plot.

Things to do:

1. Bring some large seashells to class. Discover and point out to the class the delicate structure and color in the shells to help you understand rococo. Find similar color and design work in paintings by Watteau and Fragonard.
2. Investigate and report on what is meant by "pure" or "absolute" music.
3. Listen to a recording of Benjamin Britten's "A Little Symphony." Can you distinguish the four movements of this sonata form? Play the recording again and raise your hand to indicate the beginning of another movement. How are the movements alike? How do they differ?
4. Listen to a recording of "The Classical Symphony" by Prokofiev and also the "Fourth Symphony" by Schumann. Do you find that it is easier or more difficult to distinguish the four movements in these selections than it was in the Britten selection? Why?
5. Explain the two different meanings of the use of the word "classic." Give examples. Can you think of any present day work of art which might someday be termed "classic" under one of the two meanings of the term? Explain.
6. Consult your history and see if you can find information about how the founding of the country and the pioneer movement affected the art of literature, music, painting, and sculpture. Assume you are a news reporter in the 1700's; write a review of your discoveries.

ROMANTIC
(1800-1910)

A scientific attitude dominated the intellectual activity of the eighteenth century. The classicist not only adhered to a perfect system in the arts, but he also believed that a perfect system could explain his religion, his economics, and his society. But the classicist almost forgot about human emotions.

Then came the American and French Revolutions and the whole idea of the perfect system was broken down. With these revolutions, man's urge for freedom which started the century before, became even more important. Man was beginning to realize that he was an individual with feelings and with a right to agree or to disagree. There were many contradictions between ideas of freedom and oppression, logic and emotion, and science and religion.

The classicist had sought perfection of form in the arts. The romanticist began a search for individual freedom in all walks of life including the arts. No longer was design put first. In its place, the romantic artist put personal feeling first. Design was used, but used to serve the artist's purpose to express his personal feeling.

The Industrial Revolution tended to level off society. The middle class financial status was improved, and the arts therefore were being purchased in greater numbers than ever before by these people.

In visual arts and in literature, the injustices of the times (the low standards of living, the plight of the worker, and the social abuses of the lower classes) were being used as subject matter. The artist's ideals were governed by the revolutionary spirit of the times. He was tired of the classic rules and regulations.

The artist now produced for the common people rather than for the Church and the Court. And, since more of the common people were able to purchase works of art, the artist was greatly affected by the public's reaction to national and economical matters. Public taste influenced his work because his living expenses depended upon the sale of his creations.

The artist was no longer a servant of the upper class—producing for them alone. Instead he was his "own man" and could be as creative as he wished. He could succeed or fail depending upon the quality of work and the market for his productions.

There was a tendency during the Romantic period to use the arts together. Program music was used to recreate a story, painting often reflected literary ideas, as did sculpture. Interwoven within all of the arts was the prevailing idea of revolt against the strict intellectual classicism of the past.

The following represents a partial list of artists of the Romantic period and their native countries.

Noted painters of the period:

England:	Turner
France:	Delacroix Gericault Monet
Spain:	Goya
America:	Whistler

Rodin was considered an outstanding sculptor of the times.

Illustrious names in literature and poetry include:

England:	Byron	Dickens
	Wordsworth	Shelley
	Scott	Thackeray
	Coleridge	Keats
France:	Hugo	Lamartine
	Flaubert	Musset
Germany:	Goethe	Heine
	Richter	Hoffmann
United States:	Emerson	Whitman
	Longfellow	Bryant
	Poe	Thoreau
	Hawthorne	Melville
	Mark Twain	

Outstanding names in the field of music:

Germany:	Beethoven	Brahms
	Weber	Liszt
	Schubert	Wagner
	Schumann	Strauss
	Mendelssohn	

Italy:	Rossini Bellini	Donizetti Verdi
France:	Meyerbeer Berlioz Chopin Saint-Saens	Gounod Franck Faure
England:	Wesley Field Bennett	Stainer Sullivan Elgar
Russia:	Moussorgsky Borodin Rimsky-Korsakov	Tschaikovsky Rachmaninoff
Norway:	Grieg	
Bohemia:	Dvorak	
United States:	Foster Paine Foote Converse	Carpenter Chadwick MacDowell

PAINTING—Since the Church no longer was able to dictate to the artist, subjects for painting which were at one time considered to be in bad taste could now be used. The romantic painter now used more landscapes, nature scenes, folklore, romance, and even violence as subjects for his paintings.

Painters of the Romantic period were finally free to paint as they wished and what they wished. They were able to be successful through the sale of their creations to more people. They were able to reject the strict classic doctrine. They were free to portray moral issues. They became champions in the struggle for freedom. In general, they were able to paint whatever their feelings dictated.

MUSIC—The romantic composer was also affected by the new freedom. Before this time, composer's works were definitely colored and influenced by the Church and the courts. Now the composer, along with other artists, was free to create music for the general public. Perhaps more importantly, he was free to create for himself—to express his intense feeling without any restrictions.

Romantic composers might be classified into two categories: (1) romantic realists; and (2) romantic idealists. The realists believed that music should tell a story that could be verbalized or visualized. The idealists thought that music should exist for its own sake alone. An interesting comparison of the realist and the idealist may be made by listening to Berlioz's "Fantastic Symphony" and "Brahm's "First Symphony."

Some composers employed much virtuosity and brilliant techniques in their compositions. This music was to be produced by large masses of performers. Others wrote intimate chamber music and songs to be performed as solos. Some were greatly influenced by nationalism and wrote music which reflected the heritage of their country. Still others wrote symphonic poems in which they attempted to combine literature and landscape in their compositions.

The romantic composer helped the orchestra to become a favorite performing group by writing many compositions for it. Through the orchestra, the composer could run the entire gamut of sound—from a big, colorful, brilliant sound to the quietest whisper of sound.

LITERATURE—Classicism in literature exhibited reason and restriction. In contrast to this, romantic literature was associated with imagination and much less restriction. Romanticism in literature might be described as exhibiting sensibility, individualism, and, as in the other arts, a general reaction against whatever characterized classicism.

Among other specific characteristics of romanticism, Thrall and Hibbard list the following descriptive terms: (1) the idealization of rural life; (2) unrestrained imagination; (3) sympathy with animal life; (4) emotionalism; and (5) interest in ancient mythology.[4]

Many romantic writers wrote with a great deal of imagination, wonder, and mystery. This again was a break away from the classical writings which used much reason, many facts, and formal rules. As an illustration of these differences one might try describing an architectural work like the Astrodome through the eyes of a classical writer, and again through the eyes of a romantic writer. The classicist would probably describe the building's actual form with facts. He might describe its height, the number of square feet within, and the method used in the acoustical treatment. The romanticist would be more inclined to use his imagination. He might write of such things as the possible uses the building could offer, the comfort of the controlled climate within the building, and perhaps the beauty of a musical concert played within its walls.

The romantic movement in literature as in the other arts did away with the narrow, restricted, intellectual attitude of the past century. In its place emotion, passion, mystery, and creativeness was recognized.

Things to do:

1. Bring a classic poem and a romantic poem to class. Compare the two. Do you prefer one over the other? Why?
2. Listen to two selections of contemporary (popular) music. Is either one classical? Is either one romantic? Explain.
3. Explain to the class any advantages you think are important to an artist being able to "be his own man." Could these advantages be beneficial to you? How?
4. Take a good look at your school. Describe it as a classicist would see it. As a romanticist would. Which description do you prefer? Why?
5. Bring to class a newspaper article which you think illustrates a classical style of writing —also one which illustrates a romantic style. Lead a class discussion comparing the two.
6. Analyze Canova's sculpture "Paulina Bonaparte as Venus." In what ways is it classical? In what ways is it romantic?

TWENTIETH CENTURY (1910-)

Throughout the ages, the arts have portrayed the cultural forces of mankind. They have reflected the changes that have taken place in our history. We are now far enough into the present century to see changes taking place in our social, economic, scientific, and moral life.

The twentieth century man is tending to become over-organized in his daily living. He is distrustful of other men (witness the last two world conflicts and the present wars). He is allowing more permissiveness in his life. In spite of his advancement and knowledge, man is presently living in a world of more pain and hunger than ever before.

But we have not yet finished this century. There is still time for the people of the world to mold this century into one of which we can be proud. We may well ponder about what future historians will label the twentieth century.

If the arts have reflected man's life in the past, then perhaps we should be better able to understand the present day artistic endeavors. As consumers, we must try to understand what the modern artist is trying to do or say. We must evaluate his works in the light of the many forces that may be influencing him. We must make value judgments.

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[4] William Flint Thrall and Addison Hibbard, **A Handbook to Literature** (New York: The Odyssey Press, 1960), pp. 425-432.

As a general rule, present day producers of art can be loosely grouped into three categories: (1) the sensationalist who gains attention by using shocking subjects and bizarre techniques, (2) the experimentalist who constantly seeks innovative ways with which to express himself, and (3) the combinationalist who combines what is good from the first two with the good of the past.

Contemporary art has not completely broken away from the past. There is still much classicism and romanticism. However, some present day artistic endeavors do show the influence of a creed that states that in order to develop, the artist must create in a new and different way.

Perhaps this is one reason why some of the contemporary creations have not gained favor with the public. A sculpture made from pieces of junk or a mound of dirt in which the artist scratched a design, or a musical selection which uses the tonic chord as the only chord throughout the piece—all of these are difficult for some of the public to understand. But who knows? Maybe these artists are the "great masters" of the future. Time will tell.

The following represents a partial list of artists of the twentieth century and their native countries.

Some noted painters of the twentieth century:

America:	Benton	Lichtenstein	Eakins
	Bellows	Wood	Curry
	Wyeth	O'Keeffe	Sargent
	Pollock	Homer	Hopper
			Shahn
Latin America:		Orozco	Siquieros
		Rivera	
Netherlands:	Mondrian	de Kooning	
France:	Renoir	Rouault	Dufy
	Cezanne	Braque	Leger
England:	Watts	Yeames	
Spain:	Picasso	Dali	Miro
Switzerland:	Klee		
Italy:	Modigliani		
Russia:	Kandinsky	Chagall	
Germany:	Beckmann	Grosz	

Names in architecture:

America:	Wright	Sullivan	Fuller
	Saarinen	Richardson	Gilbert

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Names of some sculptors:

America:	D. Smith Gross	Zorach Calder	
Russia:	Archipenko		
Poland:	Lipchitz		
Italy:	Marini	Boccioni	
Romania:	Brancusi		
England:	Moore	Hepworth	Butler
Spain:	Picasso		

Names in literature:

America:	O'Neill A. Miller Frost Faulkner	Hemingway Williams Sandburg Steinbeck	Howells James Dreiser
France:	Camus	Prevert	
Spain:	Lorca	Gasset	
Italy:	Fellini		
Germany:	Grass		
Russia:	Gogol	Turgenev	Pasternak
England:	Eliot Joyce	Huxley Maugham	Toynbee Shaw

Composers of the period:

America:	Berlin Hanson Morris	McDowell Grofe Powell	Gerschwin Ives Bacharach
France:	Debussy	Ravel	Milhaud
Russia:	Stravinsky	Prokofiev	Shostakovitch
Vienna:	Schoenberg	Mahler	
Hungary:	Bartok		
Germany:	Hindemith	Strauss, R.	
Brazil:	Villa-Lobos		
England:	Walton Britten	Lambert Tippett	
Latin America:		Chavez	

ARCHITECTURE—We live in a complex society in which great strides have been made in the advancement of knowledge. Architects have attempted to plan and style their buildings to meet the demands of this society. For example, observe the innovations used in the styling of some school buildings, large department stores, skyscrapers, the Guggenheim museum, and the Astrodome.

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The present day architect has eliminated much of the sentimental decoration from his design. He has also rejected many of the traditional styles. He has let his own creativeness dictate the design. He has attempted to bring the outdoors into the living quarters of the home. He has used many new materials and new methods of construction. He has concerned himself with the function of the building.

Because of this "form for function" idea, present day architects have perhaps received more acclaim from the public than artists in other mediums. The contemporary architect has demonstrated that his art is alive, progressing, and in tune with the times.

PAINTING—Several different styles were developed by painters of the early twentieth century. Among them were impressionism, expressionism, cubism, and surrealism.

Impressionistic painting attempted to create effects of impressions instead of specific images. The impressionistic painter used blurred outlines and combined separate tiny bits of color to suggest an iridescent glow of sunlight.

Expressionism was a style in which the artist sought to express his elemental feelings. He did not try to depict objective reality. Instead he attempted to put on canvas the emotions and responses that an object aroused in him.

Cubism was a style that reduced nature to its basic geometric forms of spheres, cubes, and cylinders. The cubistic artist was more concerned about how he painted than what he painted. To paint in this style, the artist first divided his subject into small components. He then rearranged the lines and planes into many geometric figures and thereby gave new dimensions to simple objects.

Surrealism was a spectacular style of painting. Linked closely to the interpretation of dreams, surrealism aimed to portray the reality of the subconscious mind. It was used to convey the images of dreams—to record feelings of the subconscious. All sorts of fantastic and unreal forms appear in this style of painting. Salvador Dali is one of the most sensational surrealist painters. In his "Persistence of Memory" he painted limp watches wrapped around a tree limb, and seemingly flowing off the edge of a table top.

Not all twentieth century painters chose to develop radically, or to use these new styles. Many of them chose to express themselves as a classicist or a romanticist would have done. Contemporary art is developed from, and exists with the art from all other periods of history. Some artists prefer to break with the old, others wish to stay with the old, and still others use the best from both the new and the old. Time alone will tell which movements, which styles, and which trends in art will live in the future.

SCULPTURE—Twentieth century sculptors have also used expressionistic, cubistic, and abstract styles to express themselves. The expressionist sculptor distorts and elongates his forms. The cubist sculptor molds his forms by first separating them into geometric cubes and spheres. He then combines them into the finished product.

Like painters, the twentieth century sculptors no longer have to depend on the patronage of the Church or the courts. They also are no longer tied to classicism and romanticism. They freely create as they wish, experimenting with new techniques and working with new materials. An artist's freedom, however, does not necessarily mean that he must change. It also means that he is free to continue creating in the traditional way—as some contemporary sculptors have done.

MUSIC—In the early part of the twentieth century, the new music sounds had three principal ingredients: (1) atonality, (2) ostinato, and (3) dissonance. Atonality is music without a key feeling. Ostinato can be described as short bits of melody played over and over without any real development. Dissonance is a clashing of harmonies. Of course, harmonies that may sound as if they "clash" to one generation may be perfectly acceptable to the next.

Musicians, like the other artists, broke away from the romanticism of the nineteenth century. One device which helped accomplish this break was the use of the twelve-tone scale. This is actually a chromatic scale which is put to use in a different way. One pattern of notes is used for the melody and another for the harmony. All of the tones are given equal importance. These patterns may be played forward or backward. The resultant sound is one which has no feeling for key, and which is considered quite dissonant.

Another device by which the break from romanticism was accomplished was the way in which the modern composer treated meter. Some have used such metric patterns as 7/16 and 11/8. Some have written without any metric signature.

Still another break with the old has been achieved by modern composers in their use of unusual sounds. Some modern composers have called for the seemingly unrelated sounds of the wind machine, the breaking of glass, or the "blop" of a large mass of modeling clay. Some piano performers have kicked the frame of the piano, beaten on the strings, or placed paper dampers on the strings.

"Chance music" is another innovation in musical composition. The final performance of this type of composition is left to chance. It does not even have an exact notation. Typical directions to the performer may say: "play a high note softly when you feel like it"; or "play up and down on any of the notes in this group." Good examples of this unusual type of music may be found in "Echoi," "Time Cycle," and "The Jumping Frog of Calaveras County," all by Lucas Foss.

Much experimentation in electronically produced music is presently taking place. The composer uses punched cards for his organization. These are fed into a computer which, through the marvel of electronics, produces a combination of sound using non-tempered tones. Computerized music completely changes traditional tonalities into somewhat startling new sounds. These have become widely used in TV commercials.

Jazz, blues, and folk music are other influences in much of the music which was composed in the early twentieth century. Typical of serious music representing these styles is Gershwin's "Porgy and Bess," "Rhapsody in Blue," and "An American in Paris."

Not all modern composers have tampered with the established rules of musical composition, but many are taking more liberties with these rules than their predecessors did. Only time will designate the style of contemporary music that will live as Baroque, Classic, and Romantic music have lived.

LITERATURE—Literature of the early twentieth century can generally be divided into two categories—that of the naturalistic movement, and that of the symbolistic movement.[5]

According to **The Oxford Companion to American Literature,** naturalism aimed at an objective, scientific, detatched method of narration. The naturalistic writer used much accurate detail in the documentation of historical background. He chose as his subjects those who lived in the lower strata of society, and placed emphasis on his character's social environment.

Naturalistic writers in England include the names of Gissing, Hardy, Butler, and Maugham. In America, naturalistic writers included Crane, Norris, London, Dreiser, Farrell, and Dos Passos.

Symbolism began soon after World War I as a revolt against the realistic novel and its minute objective descriptions. Symbolism allowed the novelist to convey meaning through patterns of images and suggestive symbols rather than through the traditional method of narrative and over-discourse.

Webster defines the word symbol as "something concrete which represents or suggests another thing which cannot in itself be represented." We live in a world of symbols. The printed word is a symbol. A word is concrete in itself, yet it stands for, or suggests, something else. The flag of our country is actually a piece of colored cloth, but it stands for a nation. Printed notes are symbols which take on meaning when sound is produced by the musician. A painting is a symbol. It is real in itself, but it may represent something else. When one views a painting of trees with their branches overlapping or intertwined, or one in which two streams merge into one, he is not seeing the actual trees or streams, but only symbols which to him can have a sensuous quality with perhaps an abstract or suggestive aspect.

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[5] For expansion of the explanation of these two terms see: William Thrall and Addison Hibbard, **A Handbook to Literature** (New York: The Odyssey Press, 1960), pp. 301-306; William R. Benet, **The Readers Encyclopedia** (New York: Thomas Y. Crowell Company, 1965), pp. 703-704; and James D. Hart, **The Oxford Companion to American Literature** (New York: Oxford University Press, 1965), p. 585.

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Poets found that the use of symbolism could enhance their creations. By the use of symbols, the poets were able to suggest subjective responses, thereby allowing the reader to interpret the written words in his own way.

Important writers of the symbolistic movement include Rimbaud, Verlaine, Claudel, Maeterlinck, and Huysman in France; Yeats, Synge, and Joyce in Ireland; Rilke and George in Germany; and O'Neill and Eliot in America.

Things to do:

1. Explain to the class how the arts are reflecting the signs of our time i.e. rock music, pop art, commercial art, computer music, or by a comparison of a present day vocal group with one which might have sung a Gregorian chant.
2. Write a symbolic poem.
3. Bring a symbol to class and explain its meaning.
4. Visit an art museum. Determine whether or not the paintings and sculpture show any classical influence, any romantic influence, both, or none at all.
5. Tour your town. List the buildings which exhibit classical, romantic, baroque, and modern design. Is there more of one than of the other? What do you think is the trend of the architecture in your town?
6. Report on a visit to a very new building. How does it differ from other buildings you have seen?
7. Paint a "cubistic" picture—a "surrealistic" picture—an "expressionistic" picture. How are they alike? How are they different?
8. Write some "chance music." Ask your classmates to help produce it in class.
9. Write some music using the twelve-tone scale. Play it.
10. Listen to recordings of "electronic" music. Explain why you like or dislike it. What are the advantages and disadvantages of the electronically produced music? Does electronically produced music more accurately represent modern culture? How?
11. If electronic equipment is available, produce your own selection of music. (A tape recorder will be a basic component.)
12. Give a report on the production of computer music. (The teacher should select a student vitally interested in mathematics.)
13. Find evidence of psychedelic treatment of television programs—of television advertising.
14. Listen to Stravinsky's "Firebird." Does it have a key feeling (atonality)? Is it dissonant to your ear? Are there short bits of melody repeated many times (ostinato)?
15. Discuss how you think future historians will interpret the twentieth century. What label do you think they would give the twentieth century if one could be chosen?

Man's Heritage in the Arts:

Ethnic Groups

OVERVIEW

The observant, socially aware teacher using this guide will, of course, recognize that the following section does not provide a review of the heritage of the arts for all ethnic groups. Regrettably, space does not allow for an in-depth presentation that would include pertinent materials for all cultures. However, the enterprising teacher may find the following materials can act as an incentive and as a model—as an incentive in that the teacher may be led to investigate other cultures and as a model in that he will be able to fashion activities like those herein for the study of the arts and cultures of other peoples. Certainly, in our social and educational climate and with the growing awareness of cultural pluralism, the conscientious teacher will see many opportunities for sharing with his students the rich inheritance of all mankind available to all of us now. Only with such an understanding will the true humanities oriented teacher be able to share with his students a proper understanding of man and the arts.

We have had our attention directed to the arts as developed in the Western culture. Ethnic groups have made significant and unique contributions to the arts in America as well as throughout the world. In some cases, the evolution of the arts of one group has happened in relative isolation from that of other groups and has not been significantly affected by them. The evolution of the arts of some ethnic groups has often been fused with the evolution of the arts in another culture.

Each group can and should point with pride to its unique and significant contributions in the arts. It is important that the contributions be understood by members of the group itself and be recognized by other groups in society.

This guide attempts to outline some of the significant contributions to the arts made by the following groups: Afro-American, American Indian, Chinese, Jewish, and Mexican. The contributions of other groups should be studied simultaneously with those of Western culture entitled "Man's Heritage in the Arts."

AFRICA TODAY

Man's Heritage in the Arts:

Afro-American

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Man's Heritage in the Arts:

Afro-American

OVERVIEW

The following section on Man's Heritage in the Arts: Afro-American is to be used in conjunction with the preceding material of "Man's Heritage in the Arts." This is necessary in order to present the significant contributions which the Afro-American has made to the culture of the Western World.

As the aesthetic heritage of the West and of Afro-America is presented in the following pages, it will be noted that historically these two are at times isolated from each other and at other times integrated. The ebb and flow of significant events in Africa does not always coincide with those considered outstanding by Europeans or by standards of European culture. To illustrate, the Nok era does not coincide exactly with the Grecian culture in time and duration of the eras. Thus, there is a problem in tying these two cultures together and respecting the identity of each. To facilitate matters, it was decided to use the outline of the Western history for presenting on-going events in Afro-American art heritage. For example, in the West, the Medieval Period was from 500 to 1400 A.D. Accordingly, significant developments in the artistic evolution of Africa from 500 to 1400 A.D. are presented in this section.

However, much of the meaningfulness of the Afro-American aesthetic heritage would have been lost had it been broken into many parts and tied into the outline for the West. The reverse —dividing the art of the West into parts and integrating it with that of Africa—would have been no better. Therefore, the Afro-American section has been written separately from that of the West to preserve the identity of this ethnic group.

It should also be noted that most sections on Afro-American aesthetic heritage, as presented in this content area, will treat in greater length the visual art over the literary and musical arts. This should not be interpreted to mean that these two last-mentioned arts were any less important to the African. All three arts were equally important in the daily life and needs of these people. All three arts were quite often integrated to express the feelings of tribal members. However, much less is known about most historical periods of Afro-American literature and music than of the visual arts.

THE PREHISTORIC PERIOD

The following material on African prehistoric heritage in the arts should be referred to after having consulted the preceding section, "Man's Heritage in the Arts," on "Prehistoric" arts. The concepts developed there are also applicable to this section. Only that which seems to be significant for African culture has been added here.

CAVE PAINTING—From about 10,000 to 8,000 B.C., in what today is Rhodesia (Southeastern Africa), paintings were made on rocks and in the caves. Many have been preserved as the result of the generally consistent climate. Subject matter is related to the hunt and is painted in a naturalistic manner.

Another site of prehistoric African rock art is at Tassili-n-Ajjer in the central Sahara area. These paintings date from about 5,000 B.C. It is believed by scientists that the present day Sahara Desert at one time was lush with vegetation and wildlife. Thus, it was quite reasonable that these early Africans would hunt for game. It is thought these early Africans would use rock paintings to help them gain success in hunting. The paintings at Tassili-n-Ajjer were also naturalistic and

depict the hunt with people dancing to secure supernatural blessings. There is a variety of depictions—some animals are done in solid areas, some are painted in outline, and still others in a combination of area and outline. How the use of outline or area met the specific needs of these prehistoric people is not known. The colors that have withstood the test of time and climate are orange browns, white, dark browns, and blacks. It is known that the Africans for centuries have used colors available from a variety of berries, local clays, and minerals. The consistent use of special colors for symbolic use is in the lore of the African. For example, red often symbolized life, white referred to the spiritual, and black to fertility of the soil.

LITERATURE AND MUSIC—Little evidence of the African's heritage in the fields of music or literature remains to this day. However, after examining the various rock paintings and analyzing the African traditions passed down to our era, scholars believe that the important aspects of life were treated in an integration of art, music, and literature. Thus, fertility of crops, birth, death, conferring of adulthood rights, and marriage were all probably themes for the interplay of music (singing, playing the drum and primitive flute), literature (spontaneous and ritualized lyrics and prayers), and visual art (rock paintings, sculptures, personal adornment).

ANTIQUITY
(ca. 500 B.C.-500 A.D.)

The following should be referred to after having read the preceding section on "Antiquity" in "Man's Heritage in the Arts." There, Western man's aesthetic heritage is traced through the Egyptian, Grecian, and Roman times. While there were black Africans who contributed to these three Western cultures, little is known about them except that they excelled in carrying on the thoughts, moods, and ideals of the West. The main stream of the African (and Afro-American) aesthetic heritage lies in Africa during these centuries, and it is to this end that the following is written.

SCULPTURE—From 500 to 100 B.C. evidently one significant part of the African's heritage in the visual arts was developed in the Nok and Sao cultures. The Nok culture was located in what today is northern Nigeria, and the Sao culture at the southwest region of Lake Chad. The Africans in this (and succeeding) eras have created most of their architecture, sculpture, and other art forms in perishable materials such as wood, reed, raffia, and animal skins and furs. This choice of perishables has meant that most of these artifacts have been destroyed by the ravages of time. In turn, this loss of art works has left a very incomplete historical overview.

However, an examination of Nok sculpture reveals several interesting characteristics such as: the African genius for reducing the many complex planes of the human face and head to a few basic geometric planes; the volumes of the human head are also beautifully reduced to combinations of the cylinder, the cone, and the sphere (Figure 1); and the elongation of the axis of human head sculptures from the crown of the head to the chin. These characteristics have been used by the African artist up to our day.

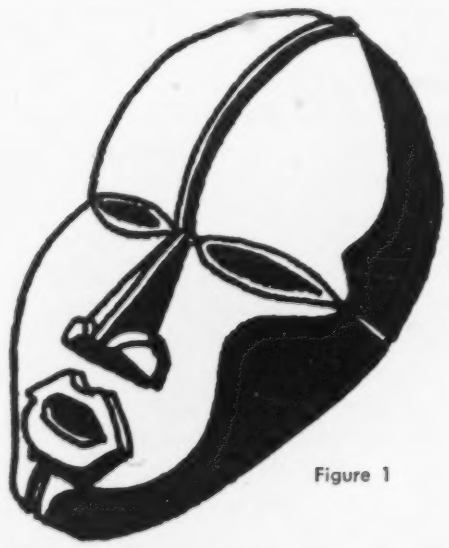

Figure 1

In passing, it must be noted that African stylization of the head when introduced into Europe in the early twentieth century produced a revolution in the Western art heritage. Modigliani was so impressed that he painted and sculpted portraits and heads with the long vertical axis. Picasso was so impressed by African sculpture that he stopped painting "Les Demoiselles d'Avignon" and started to change some of the ladies' heads into variations of the African style. He also introduced African aesthetic concepts into the cubist art movement. The African idea of distortion, abstraction, simplification, thanks to Picasso and others, led to a revolution in Western art that goes on to his very moment. Kandisky and Malevitch, it is maintained, might never have made their final step to total abstraction had it not been for the introduction of the aesthetic heritage from Africa.

Another characteristic of African art around 400 B.C. was the method of casting bronzes via the lost wax method. In what today is Sudan, there once was a civilization of Nubians and other Africans who used this method. Unfortunately these cast bronzes have been inadvertently broken in the passage of time so that only fragments remain. But they show the advanced technical skills of these people. Imagine the creation of the typically abstracted head sculpture in wax. Moist clay was skillfully layed around the head leaving enough sprues for escape of gases and molten wax. Next, the clay mold with wax interior was fired, the clay piece (now emptied of its contents, but leaving its indelible imprint) is filled with liquid bronze and allowed to cool. When the mold is broken open the bronze sculpture was revealed. These bronze heads were probably tied in with the worship by the Africans and served as symbols of various supernatural spirits.

Around 100 B.C. several peoples migrated into the Nok territory. Speculation is that these migrants came from Arabia, India, or Egypt. The people that were to become known as the Ife, emerged as the ones who were to carry on the aesthetic heritage of the Nok. Examination of Ife sculpture reveals it to be naturalistic, gentle, organic, which gives the impression of "flesh over bone." Evidently by the time the Ife art heritage matured it had assimilated the art heritages from many other migrants. This, in part, explains the marvelously naturalistic bent in the Ife sculptures. They were intended to faithfully depict some regal or holy person. Evidently the priest-king was dominant in their culture and the sculptures thus had two functions; to create an image of the link between the gods and man (the priest), and to record for posterity the virtue of their ruler (the king). It should be noted that this Nok tribe continued to exist up to and along with the Benin kingdom in the fifteenth century.

LITERATURE—There are no reliable records from this era about the stage of development of the African aesthetic heritage as reflected in the field of literature and music. Scholars believe that this was an era in which the "oral" tradition of literature was in vogue. That is, writing was used very little and literacy was quite low. Africans relied on communicating by word of mouth for all of their literary expression. This oral tradition started in the earliest periods of time and is practiced in parts of Africa today. It should be pointed out that the use of oral communication has played a significant role in cultures around the world. As written communication developed in Asia, the Middle East, and Europe, their literary heritage could be passed on in two forms (written and oral). In contrast, the literary heritage of most sub-Sahara African tribes had to be transmitted orally.

The basic function of oral literature was to impart knowledge (of tribal history, customs, mores, and morals), to express emotion (from the wide range of human experience, such as love, hate, grief, elation), and to evoke identification with these emotions by members of the group. Tales, sagas, proverbs, and poetry were the main literary forms that were employed then and continued to our times. Examples that have persisted to the twentieth century reveal the vestiges of the past. Examination of literary forms shows some predictable characteristics. For example, indigenous African poetry flows in lines of irregular length and has no rhyme. Also, stress in poetry follows no rule and is used in many ways. Pitch is important and must be correctly employed to express the proper emotion or mood. Rhythm is incredibly complex but unmistakably and uniquely African. In passing, one unique way to phrase proverbs in Swahili should be mentioned. For example, "harake, haraka, haina, barake" (haste and pressing have no blessing) shows love for parallelism in syntax, doubling of words, alliteration, and use of rhyme.

MUSIC—the oral tradition of the African was continued right on into the musical forms. Music was not written down but was passed on from one generation to another by the skilled musicians. Initially those who were gifted in any of the art forms were viewed by the people with awe and veneration. They often became medicine men as well as a practitioners of an art form. Later, as the population of the tribes became larger, a variety of highly respected individuals was entrusted with leading or executing art works. The human voice (solo or in concert), drums, and some wind blown instruments were the components used for musical expression. A one, two, or three note scale was most often used. Rhythm, pitch, and transition from one motif to another were often quite spontaneous and emerged out of some happenstance inspiration that might seize a dancer or dancers. These improvisational elements in music became an integral part of the aesthetic heritage of the African. In the twentieth century, the Afro-American utilized these selfsame aspects to create a veritable treasure store of musical ideas in jazz.

THE MEDIEVAL ERA
(500-1400 A.D.)

It should be noted that Africa had no "Medieval" period as known in the Western civilization but that this label has been used also for Africa as an arbitrary convenience. Thus, significant African events from 500 to 1400 A.D. will follow.

THE VISUAL ARTS—Three of the significant civilizations which have left the most dramatic aesthetic heritage to the Africans during 500 to 1400 A.D. were the Zimbabwe, the Timbuktu, and the Ife.

In 1,000 A.D., the mysterious kingdom of Zimbabwe flourished in Southeastern Africa. The kingdom was named after its chief city by nineteenth century Western archaeologists. They discovered the remains of a huge stoned-wall city. Granite blocks which make up the walls were carved and laid in such a way as to create a herring bone pattern. Stones were so closely fitted that no cement of any kind was needed. Massive conical towers were interspersed along the walls and integrated within the walls. Evidently these people had copper and tin mines. It is also known that gold was melted and bronze cast. A most intriguing "find" was a wooden vessel with signs of the zodiac.

Farther north around 900 or 1,000 A.D. on the African continent and in Timbuktu and other sub-Sahara population centers, the Arabians were bringing their religion (Islam), their methods of education (which led to the use of Arabic writing and founding of universities much like that of Medieval Europe), and their system of economics (which led to the African use of the cowry shell as currency). However, this introduction of Arabian culture did not destroy the native culture. In reality, the Arabian infusion of ideas mainly filled voids in the main stream of African aesthetic heritage.

The fabled city of Timbuktu in what today is Mali (western sub-Sahara Africa) was at its heyday at this time. Its courts, university, and commercial centers attracted individuals from many parts of Africa and the Middle East. There actually was a court art, naturalistic in vein, for a short time. Typical themes in graphics and European reproductions of African paintings are related to the activities of the king and his court. While no Timbuktu paintings have survived, there is one European painting showing the king of Timbuktu riding about on his favorite elephant, with highly ornamented howdah. The view of the city shows the art of the landscaper, the architect, and the sculptor. The ancient city of Timbuktu disappeared as mysteriously as it appeared in history.

In what today is Nigeria, the Ife continued in their aesthetic development from their ties with the Nok. From 1200 to 1400 A.D. they created brass and terracotta masterpieces of human heads, animals, masks, and figurines that far surpassed what they had done earlier. By the way of illustrating this point, in the British museum in London there is a cast brass head of a king (Oni) of Ife. It reveals a naturalism characteristic in many ways of typical Roman sculpture. And yet, on viewing the brass Oni, one senses a serene and abstract unity of all features, scarification of the skin, textures, and kingly crown which somehow transcends being a mechanical recording of a personage. The head sculptures discovered show varied emphases in artistic treatment. Some had features of the Ethiopian, others of the Negroid, and still others of the Semitic. The function of these sculptures is in question.

LITERATURE AND MUSIC—As the Arabians extended their trade routes deep into sub-Saraha Africa, they brought their literary and musical culture with them. During this time in North Africa, the literary and musical art forms were intermingled in usage and development. The Hausa tribe (located in what today is Nigeria) typify the best in Afro-Arabic literature and music for this era. In literature, poetry has been passed on down to our time as the most expressive literary form. Two main categories of poetry which emerged in that day. One, the **malam**, was an Islamic form for a religious poem. This was usually sung without instrumental accompaniment. The other, nameless, was typified by secular subject matter and sung between dances by the traveling singer and accompanied by a drummer. Note the fusion of many art forms—each dependent upon the other. This second type, which uses the musician-poet, reminds one much of the traveling bards of "Merrie Olde England." Other similarities between the two traveling artists were

that both gave news of current events and passed on gossip. In the Afro-Arabic combination of music and poetry, the rhythm was unmistakably Afro-Arabic but highly complex and varied in composition. One characteristic was the use of Arabic hemistichs (poetry written in half lines) and averaging seven to eight syllables to a hemistich.

The traveling musician-poet introduced several musical instruments into Hausa and inevitably this spread to all African culture. The xylophone (using either bones or wood) had short legs which kept the xylophone only a few inches off the ground and was sounded with either pieces of wood or bone. Another musical instrument was the **guremi**, a two-stringed zither with a gourd for a sounding chamber. The simple harp was known to exist at this time. It should be added that the indigenous musical instruments of Africa were refined and evolved to more complex forms during this Afro-Arabic era. Thus, the flute had more musical tones. The primitive drum became more elegant in shape and more complex in function. Some drums were designed to be "talking drums," were a sort of telegraph between two villages within earshot of each other.

A comment on the composition of music is needed to sense the unique aesthetic heritage of the Afro-Arabian era. The most common musical scale used for instruments was pentatonic (range of five tones). Singing (individually or in chorus) most often relied on a diatonic or tritonic musical scale. Combinations of these three scales were often used. Stress occurred on almost any beat of a measure. That is, a group of singers may start out by stressing the first beat, then switch to the third beat, and then on to any other beat—or any combination conceivable. The switching technique was evident in rhythm, tempo, and what passed for a key. Heterometric music was also used (the musical content of a measure can vary from one measure to another). Moreover, Afro-Arabic instrumental music does not build up to a climax, feature a special ending, or develop any particular introduction. Rather, it sets up what seems like a monotonous but complex motif which is repeated throughout the musical rendition. And, finally, singing is monophonic in the Afro-Arabic tradition. That is, only one line of melody is sung no matter how many voices are engaged in singing.

RENAISSANCE (1400-1600)

The material in this section presents that which occurred in Africa from 1400 to 1600 A.D., which was the time of the Western Renaissance.

Figure 2. Head of Kritos Boy. Ca. 480 B.C. Acropolis Museum, Athens. Marble.

SCULPTURE—In 1400 A.D., the Benin civilization emerged out of the Ife culture in what today is Nigeria. Parenthetically, it should be added that by this date, the Ife sculpture had achieved more and more qualities of the Grecian sculpture and less and less of the Roman. The Grecian sculpture characteristics to be kept in mind for purposes of comparison are from the Archaic period and should be selected from the 450 B.C. era. Compare figures 2 and 3 of the Head of Kritos Boy and Ife Oni respectively. This Grecian-like character influenced the Benin artists. A classic example of Benin sculpture is "The Queen Mother of Benin" in the British Museum in London. While the Benini preferred to simplify and express the eternal rather than the specific features of a head, they were equally attracted to the opposite and contradictory goal of depicting specific personages. These two objectives are evident in "The Queen Mother of Benin." The purpose of the Benini artist was to portray the life of the king, the queen, and their court activities. This emphasis on court life sounds like an European way of life—and this is no coincidence, for the Europeans (the Portuguese) were beginning to explore the coast-line of what today is Nigeria. First, Sequiria

in 1472, then Diego Cao in 1482, and then others came upon the Benin monarchy. They brought with them Catholicism and aspects of European art, education, and commerce. This contact with the West led the Benin artist to create naturalistic sculptures of their guests, the Portuguese soldiers. Benin artists also depicted their own royalty in Portuguese attire. Starting in 1575, the Benin artist blended the Ife, Portuguese, and native Benin cultures into a new hybrid art, classic Benin. This art had a high technical quality with a low expressive character. It tended to narrate rather than express. Typical sculptures of human figures were stunted in height and look much like dwarfs. They remind one of Merovingian European sculptures.

Figure 3. Idealized cast brass head portraying an Oni (king). Ife tribe in Nigeria from thirteenth century.

LITERATURE AND MUSIC—Authentic records of indigenous Benin literature and music are insignificant in that they reveal little. The Benini were so eager to assimilate the European culture that they seemed to have imported wholesale European models in literature and music. It was primarily through the small number of Portuguese Catholic missionaries that the West's aesthetic heritage was presented into Africa in the Benin area. These priests brought not only their religion but also the European alphabet and system of writing. European literary and musical forms were also introduced. Thus the Renaissance of Europe as understood by Portuguese priests reached Africa. Even the European influence in music and literature has been lost. The only evidence today of the adulation by the Benini for the European culture remains in the form of letters which were exchanged between Benin and European rulers.

ROMANTIC
(ca. 1700-1900)

The following text in this section should be used in conjunction with the sub-section "Romantic" in "Man's Heritage in the Arts." It should be noted that the dates given vary on this page from the dates for "Romantic" in the Western chronology. This has been done to preserve critical aspects of the Afro-American aesthetic heritage.

AFRICA

THE VISUAL ARTS—In what today is Ghana along the Gold Coast of Africa, the Ashanti culture reached its high point, around 1738 A.D. This society used much gold for art works: gold weights, gold masks, and gold amulets. A most exciting and beautiful golden mask from Ashanti is in the Wallace Collection in the British Museum in London. It is a mask of the Ashanti king Kofi Fakari and shows the naturalistic excellence in execution of which the artist was capable.

Also, from about 1738 the Western explorers finally discovered the age-old existence of African mask societies. Twentieth century archaeologists and art historians have discovered that these masks were (and are) evident in every sub-Sahara tribe. The Guro and Baule masks, for example, were used to practice white and black magic. White magic was the invocation of the spirits for that which was beneficial. Black magic was for that which would harm. Masks were used in many African tribal rites for almost every major event such as fertility of crops, war, peace, adulthood, birth, death, marriage, magic, and disease prevention. There were masks to cover the head completely; there were masks to cover only the face; there were masks to sit on top of the head (with material over the face of the wearer to preserve his identity); and there were masks for women societies as well.

In the Bambara and other African tribes, Westerners have discovered the **chi-wara** (Figure 4). The **chi-wara** had been in existence for an unknown span of centuries. Briefly, this was a wooden sculpture of a highly stylized buck antelope head and was worn on the top of the

Figure 4

head of the chief dancer at rituals to insure successful crops. The Supreme Being, as recounted by Africans, once became concerned about the Bambara's lack of success in planting crops. So the Supreme Being sent the mythical being the **chi-wara** to instruct them on successful planting and harvesting of crops. This edification consisted of doing a dance which has since become a prescribed ritual. Many **chi-wara** sculptures were executed and show in tribe-by-tribe comparison how each tribe has expressed something of the uniqueness of that tribe. For example, the Bambara **chi-wara** art works are graceful and thin, while those of other tribes are rugged and stubby in construction.

Fetishes were usually figurines that were invested with spiritual powers. Black magic or white magic was the main stock in trade for fetishes. During the nineteenth and twentieth centuries, in the West Indies, and parts of the southern United States, these fetishes would become voodoo dolls with the well-known pins being stuck in the hapless doll.

Ancestor figurines were carved to carry on the life force which Africans believe no human being ever loses (even in death). Ancestor figures are to placate the feelings of the dead, to pray to for help, and to share the joys and sorrows of the living family. They were not intended to be actual resemblances of the deceased (See Figure 5). Akua'ba, miniature fertility dolls of the Ashanti, are worn from childhood by girls to insure that when married they will have offspring. (See Figure 6).

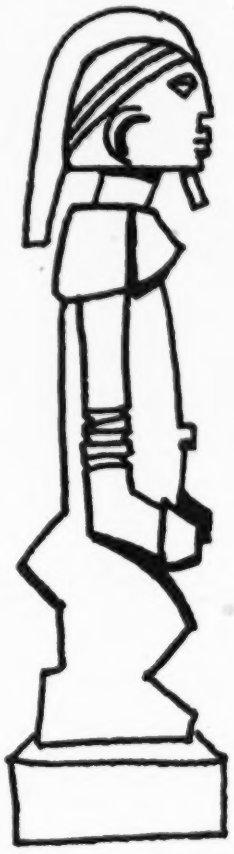

Figure 5

Other major sculptural forms were stools for kings and wooden doors. The stool symbolized the power of the king, and the worst insult a conqueror can impose on a defeated king is to "de-stool" him; that is, take away or destroy his stool. Another sculpture form, wooden doors, highly ornate with abstract design, are usually preserved for the dwelling place of the king, medicine man, or secret society house.

LITERATURE AND MUSIC—In the parts of Africa which resisted European influences from 1700 to approximately 1900 A.D., information about literature and music is sketchy. It is known that the secret societies and a growing pride in being black African were instrumental in preserving and carrying on the musical and literary forms in almost their original state. Thus the characteristics of African music and literature were almost identical with what had been created in the tenth to the fifteenth centuries.

Part of the pride in being black African was demonstrated by the fact that Swahili began to spread throughout Central-Eastern Africa, and in the Nigerian area Yoruba, Hausa, Edo, and Ibo were being put into written forms. Poetry in the Swahili language became a significant art form. Even though Swahilian poetry originally was an amalgam of Arabian and African cultures, the Africans felt that they had contributed enough that it had become a part of their own aesthetic heritage. Typical subject matter for these poems was related to heroism, morality, humor, and edification.

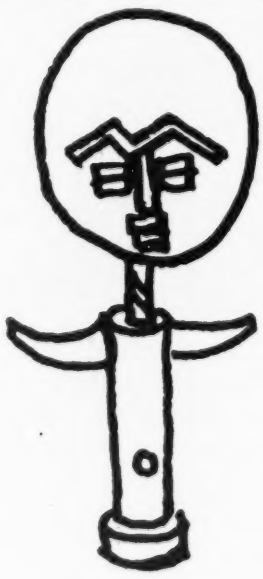

Figure 6

The following is a typical example of a stanza from a Swahilian poem which attempts to moralize. The English translation is given in order to reveal the character of this literary form.

"The Stranger"[1]

Mgene siku kwanza	For the stranger his first day
Mplel mchele na panza	Rice and flying fish provide,
Mtilie kifuani,	Hug him, welcome him inside
Mkaribshe.	Stranger who has come to stay.

[1] Janheinz Jahn, **Neo-African Literature: A History of Black Writing** (New York: Grove Press, Inc., 1969), p. 78.

In music, a bewildering variety of forms had developed during this era. Monophonic existed alongside polyphonic music. European, Arabic, and African musical forms were evident in countless mixtures and variations. The following two musical selections represent African music in score and should serve as examples (Figures 7 and 8).[2]

Figure 7

Example 35: Song from Equatorial Africa (tribe unknown; fragment)

Figure 8

Example 47: Equatorial African song (fragment)

These examples from: **Music in Primitive Culture,** Bruno Nettl, Harvard University Press. Reproduced with permission.

AFRO-AMERICA:

The aesthetic heritage of the African, of course, continues on into the twentieth century. However, the paths of the African and of the Afro-American were split by the practice of slavery

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[2] Bruno Nettl, **Music in Primitive Culture** (Cambridge: Harvard University Press, 1956), "Examples of Primitive Music," Examples 35 and 47 (no pagination for examples).

in the New World which got fully underway in the eighteenth century. The heritage in the arts of the Afro-American then must be traced in America.

Slaves from Africa (mainly from the Gold Coast and its hinterlands) were first brought to America in 1619. With the physical and psychological suffering that slavery imposed on the black man for the first hundred years in the New World, he was fortunate to hold onto his aesthetic traditions. He certainly had little incentive to create new forms. Learning the English language, being separated from family, living in degrading conditions, and working in a foreign climate and occupation forced the Afro-American to express his sorrows much and his hopes little. The Afro-American at first started to use the African dances, music, and literature to gain spiritual comfort and strength. The slave owners distrusted what were to them foreign practices and forbade the rites in which black and white magic were used. Dancing, singing, and poetic expression were allowed to continue, however. In addition, the slave owners began to encourage the gifted slaves to work in the arts and crafts needed in Colonial America. These conditions continued until the Civil War. Even though the practice of slavery was illegal in the United States after 1808, the illegal importing of slaves continued until the Civil War was over.

THE VISUAL ARTS—The contributions of the Afro-American in the visual arts in the late 18th century and pre-Civil War America were primarily those of craftsmen. The black man, having already developed fine skills in his native land, was encouraged by the slave owner to transfer his skills and talents to that of cabinet work, wrought ironwork, woodwork, and the making of leather products. Kettles, forks, tongs, and essential furnishings for the slave owner's kitchen and dining room were also produced by the black man. During this time a few Afro-Americans talents were so outstanding that they were engaged as architects and painters. In architecture of this time, there were two outstanding examples by slave architects whose names are lost. One was the neo-Gothic Chapel of the Cross at Chapel Hill, North Carolina and the other, the Torrance House at Cedar Grove, North Carolina. Scipio Moorhead (late 18th century) was one of the earliest known Afro-American painters. None of his works has been preserved; however, it was known that he was hired out to do portraits. Other nameless slaves were hired out as painters of portraits and some even became teachers of painting (primarily to young girls who wanted to have an education worthy of a plantation owner's daughter).

In the transitional period between the decade immediately preceding and succeeding the Civil War, there was a generation of Afro-American artists who were so gifted that they obtained their freedom, in one way or another, in order to pursue their training and painting careers in the "free" North. Edward Bannister (1828-1901) was an example. He was known for his landscape painting, which equaled the skill and techniques of the "Hudson River" school. Other black artists of this transitional era were William Simpson (1818-1872), portrait painter; Robert S. Duncanson (1817-1872), painter of murals, landscapes, and portraits; Edmonia Lewis (1845-?), sculptor; and Robert Douglas (1809-?).

Black artists who practiced from the post-Civil War era to the turn of the twentieth century were primarily painters and sculptors and painted either in the realistic genre or "primitive" American style. The most celebrated artist of this time was Henry Tanner (1859-1937). He began his training in art under Thomas Eakins at the Pennsylvania Academy of Arts in Philadelphia. Tanner's "Banjo Lesson" showed his mastery of genre painting. This painting shows a kindly old black man giving a young black boy a banjo lesson. It indicates Tanner's mastery of light and shadow and reminds one of Corot's hazy landscapes in painterly technique. Other artists were Meta Warrick Fuller (1877-1967), sculptress; William Harper (1873-1910), painter and pupil of Henry O. Tanner; William Edmenson (1882-?), primitive sculptor; and May Howard Jackson (1877-1931), portraitist.

LITERATURE—At first, on the American scene, the Afro-American slave, not being able to write in English (nor, for that matter, having materials to write in any language), expressed his plight and hopes in lyrics for songs. Autobiographies and poems were written for those sympathetic to the black man's sad fate and were recited to whoever would listen. For example, on Sundays when the black slaves were not working, they were sometimes allowed to go to town and mingle with the other slaves. They would then spend hours singing, dancing, and relating tales and reciting poetry.

African folk lore was adapted by the Afro-American because of the cruel circumstances of slavery. This adaptation can be traced in Afro-American animal tales. The slave masters while rejecting most African tribal customs did not see any harm in the African animal stories told among the slaves. The white man did not realize that the folk tales with animals as principal characters were actually projections of the black man's personal experiences, hopes, fears, sorrows, and bitter-sweet joys. The Afro-American ingeniously transformed his African literary heritage to his situation. For example, the African animal heroes such as the jackal, the hare, and the tortoise in America became (in order respectively) the fox, the rabbit, and the dry-land turtle. Each animal was given a personality and was assigned various roles in which the black man found himself. Parenthetically, it should be mentioned that the "Tar Baby" plot can be traced back to India, then to Egypt, then to West Africa, then to the black man's America. The Afro-American was quite gifted in giving these fictional animals new roles. The rabbit emerged as the hero. As a hero, he had the ability to get the better of bigger and stronger animals even though quite weak and helpless physically. The wolf was generally the villain—as was the sly fox. Whatever the animal, when he tried to work his evil and deceitful ways on the rabbit, he was thwarted.

These animal folk tales, it is true, were exploited by Joel Chandler Harris and others. They denigrated the black man and made as if he lived in some kind of a twilight zone with favored house servants and trusting Aunties and Uncles all around. The authentic Afro-American animal hero folklore should not be ignored because of exploitation by a few. This art form represents a significant aspect of the literary aesthetic heritage of the black man in America. To dismiss it would be like dismissing the Wailing Wall in Jerusalem and its meaning because of abuses or exploitation by a few. There were life and death struggles, sorrows, and hopes expressed in these Afro-American animal folk tales.

Also, the device of using exaggeration and "tall tales" became a part of this Afro-American oral literary tradition. For example, the plantation land was so poor that it took nine partridges to raise one call of "Bob White." In addition, "Why" and "How" stories were part of this tradition. Stories related how the world was created, why there was a difference in the races, and how the oceans came into being. Jokes with a bitter-sweet turn were common about the slave-master and the slave. Three characteristics seem evident in Afro-American folk lore: (1) lack of the self-consciousness element found in ordinary literature; (2) nearness to nature; and (3) universal appeal. Before the examination of folk lore is finished, the old-time post-Civil War black preacher must be remembered. He contributed much to the richness of this literature. The preacher saw his role not only to include the Gospel but also to spread humor, cheer, and hope to his needy congregations.

Afro-American poetry in pre- and post-Civil War eras was characterized by two main approaches: (1) to create poetry within the white man's literary heritage (using Pope, for example, as a model) and, (2) to express Negritude somehow through these models (as Jupiter Hammon and Phillis Wheatley during the eighteenth century and Frances E. W. Harper and George Horton during the nineteenth century Civil War era). Frances E. W. Harper and George Horton have impressed Afro-American chroniclers of the black American scene the most. Frances E. W. Harper's "Bury Me in a Free Land," and George Horton's thoughts in the following untitled verse express the feelings of the black man succinctly:

> Come liberty. Thou cheerful sound
> Roll through my ravished ears;
> Come, let my griefs in joy be drowned
> And drive away my fears.

In concluding statements about the black man's literary heritage during the time cited in this section, the lyrics (the **literary** component of music) for sorrow songs and the earliest form of the blues were a vital aspect of personal expression for the Afro-American. Lyrics of the blues and sorrow songs were an autobiographical chronicle of the personal sorrows and catastrophes of the black man. These lyrics expressed the agonies of life as well as the hope of conquering it. Characteristically, no solutions to life's problems were expressed in these lyrics.

MUSIC—Before 1830 Afro-American music was characterized by the "Plantation Shout" and was dominated by the black man's need to express his reminiscences and survivals. The years

1830 to 1850 were the musical age of "Sorrow Songs" and the classic folk tale ballads. "Sorrow Songs" emerged from the Afro-American's creative interpretation of Christian hymns. Great spirituals were born when the black man performed "Go Down Moses," "My Lord, What A Mornin'," and "Steal Away." Spirituals reveal a variety of moods—sad but intense grief, intense and yet somehow bouncing back, having tragedy but showing triumph and ecstacy. Folk music was produced without the need for any formal musical training and relied on the expression of emotions. Folk ballads such as "John Henry" and "Steel Drivin' Sam" reveal the black man's response to his enforced sorrows.

The period from 1850 to 1875, according to Afro-American historians of the black man's musical efforts, was the first age of minstrelsy. The authentic lineage of minstrelsy does not belong with "black-face" vaudeville with all its degrading and denigration. Orthodox minstrelsy during these decades can be traced back to its origins. Talented Negroes created their own art form which relied on humor (to soften the harsh blows of their environment) and music and dancing (to make light the hearts so filled with sorrow). The contributions brought forth were: (1) a sense of humor which did not debase or allow for self-pity and (2) a unique black musical "flavor" in the use of the banjo, drum, and brass instruments. Two Negro minstrel troupes which made significant contributions in those days were "Lew Johnson's Plantations Minstrels" and the "Georgia Minstrels." The latter was founded in 1865 by George B. Hicks, a black Georgian. This troupe so dignified this musical form that they attracted the attention of the cultivated musical public and gave performances in concert halls. They raised minstrelsy from the shameful stereotypes being given it to a worthwhile form in which there was clean comedy and authentic Negro folk music. If there was any one black composer who should be remembered during those times, it was James Bland who created "In the Evening by the Moonlight," among other famous works. Bland's original musical score for this and other creations was quite different from (and superior to) what they became in the hands of insensitive publishers. His gift for extemporizing just could not be captured by these musical publishers. It is true that Bland created works which contributed to the romantic lore of the South, but he also expressed musically the sadness and melancholy of the black man in America.

The second stage of minstrelsy, from 1875 to 1895, was a tawdry and cheapened era because of the effect of commercialism. It was thanks to the "Jubilee Singers" who concentrated on presenting Negro spirituals that the authentic musical heritage of the black man was developed and transmitted on to succeeding generations. The other Negro musicians of this era who identified with what was the most noble and sublime, abandoned minstrelsy and gave themselves to the exploration of and improvisation upon, classical music of Europe.

THE TWENTIETH CENTURY

PAINTING—In the second and third decades of the Twentieth century, the Afro-American "Renaissance" came into being. Whether in literature, music, or the visual arts, the primary goal was to search for the true black identity and to develop that aspect of the American Negro. In painting, this search was typified by many realistic genre paintings of events significant to the black man. Paintings related to the black ghetto and slum areas, unemployment, use of leisure time, and the vicissitudes of the Negro were in evidence.

Around 1933, Cubist principles were utilized by Afro-American artists to modify their realistic painting. It is ironic that these selfsame cubist principles which were developed from Europeans being inspired by nineteenth century African sculptures should now be re-assimilated into the mainstream of the Afro-American heritage in the arts. Some Negro Renaissance artists were Aaron Douglass (1899-?), painter and muralist; Hale Woodruff (1900-?), painter and muralist; E. Simms Campbell (1906-71), painter and cartoonist; and Archibald Motley (1891-?), painter.

The next most significant development in painting by the Afro-American artist occurs in the 1960's and 1970's. Black artists are searching for their identity with a zeal and a passion. They seem to be taking three dominant approaches: (1) separatism, (2) adaptation from current world-wide styles of painting, and (3) "funky" realism. Those who believe in separatism despair of finding their identity in working in any way with the white man. Their paintings and murals

show much the same cynicism and disillusionment about the black man's lot which Rivera and other Latin American revolutionary painters demonstrate in their murals about Latin America. Black artists who follow the second approach have not only equaled but in a few cases have excelled what European and other American artists have done. For example, Sam Gilliam's acrylic on canvas "Carousel—Form II" painted in 1969 and on exhibit at the Jefferson Place Gallery in Washington, D. C. shows his justly deserved place of honor. This art work is highly creative in concept, color, and technique. It is a Pollock-like use of paint on canvas which then is hung from the ceiling something like several circus tents. In the 60's and 70's assemblages and highly innovative sculptures have been fused with painting into new art forms that are neither painting nor sculpture. Afro-American artists Alvin Smith, John Chandler, and Toony Jones excell in this newest art form. The third approach, "funky" art, is used primarily to express social protest. Pop art techniques and concepts are used deliberately to heighten the dramatic impact of the "funky" paintings. One illustration of "funky" art is Faith Ringgold's "Die," 1970 (in a private collection).[3] In "Die" one can see garish colors and cartoon-like figures involved in a life-and-death struggle between races of mankind. Fauvist colors are also an important ingredient in black American art. This is evident in Emilio Cruz's oil "Figure Composition No. 6," 1964, in the Zabriskie Gallery, New York.

A few Afro-Americans have been returning to Africa to renew their ties with their ancient aesthetic heritage and to discover new aspects of their search for self-identity. Black American artists Jacob Lawrence, John T. Biggers, Elton Fax, and others have gone to Africa in order to return to the United States and "tell it like it is" to their "soul" brothers. They want to add and communicate "soul" in their art. As used here "soul" means expressing the nature of the black man as a result of his suffering and joy through unflinching honesty—certainly worthy goals of timeless art.[4]

LITERATURE—The "Negro Renaissance" in literature occurred around 1925. It was influenced by Afro-American prose writers such as Arna Bontemps, Jean Toomer, and by essayists and social thinkers such as W. E. B. Du Bois. It was largely due to a debate between Booker T. Washington and W. E. B. Du Bois which determined the direction of literary writing for the black Americans. Washington believed in working within the system to create, and Du Bois believed in separatism. W. E. B. Du Bois seems to have won the debate. Other factors which contributed to this decision for separatism were the failure of the American society to accept the black man after he had risked his life as a soldier in World War I; the persistence of racial prejudice against the southern black man even after he had moved to the North; and the "Back-to-Africa" movement advocated by Marcus Garvey.

Since the 1930's and up to the 1970's Afro-American efforts in writing novels, poetry, prose, and for other literary forms are so diverse and the contributions to the artistic heritage of the American Negro so many that generalizations are hard to make. As in the visual arts, one generalization about the literary arts would be that the Afro-American writers generally are following one of three courses of action: (1) separatism, (2) competing within the system, or (3) social protest. James Baldwin, it is said started out mainly in social protest and now has excelled in competing within the system. Eldridge Cleaver typifies the advocation of separatism.[5]

MUSIC—The years 1895 to 1918 saw the emergence of ragtime, with its syncopations, rhythms, and pitch and intensity changes that were unique to the musical heritage of the Afro-American. This musical form emerged because of the potentialities for expression of the banjo, the brass instruments, and the drums. There were also some "fancy" clarinetists in this period.

The Blues were given prominence at this time. Basically, the Blues consists of a triadic arrangement. That is, lyrically the first line of music is given and then repeated (creating a suspense as to the outcome). Then, the third line is one with a surprise, or "punch line."

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[3] For a color reproduction of this and Cruz's painting, see Barbara Rose, "Black Art in America," **Art in America,** LVIII September-October, 1970, p. 63.

[4] For reproductions of paintings, presentation of aesthetic ideas, and names of twentieth century artists, see: Cedric Dover, **American Negro Art** (New York: New York Graphic Society, 1960).

[5] For in-depth treatment of developments in the field of Afro-American literature, see Addison Gayle, Jr. ed. **Black Expression: Essays by and About Black Americans in the Creative Arts** (New York: Weybright and Talley, 1969).

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The following should illustrate the triadic lyric arrangement:

Good Morning, Mr. Blues, Mr. Blues, I come to talk to you,
Good Morning, Mr. Blues, Mr. Blues, I come to talk to you,
Mr. Blues, I ain't done nothin' an' I would like to get a job from you.

Blues may be defined as a song of sad events about the lack of love, money, or home. And yet there is often a bitter-sweet twist which makes people laugh. As to the music, it is syncopated, slow, and often in a mournful key. One characteristic of the black musician which started in the Blues and which continued right on down to "Soul" music of the 60's and 70's was "melisma." This is best described as the worrying of one note (be it by voice or instrument) beyond its original state and embellishing it. A rendition of the famous "St. Louis Blues" by W. C. Handy, the Father of the Blues, should illustrate our point.

The jazz age featured brass instruments. Jazz music emerged from brass bands especially famous in the New Orleans area. Uninhibited musical expression characterizes jazz. Improvisation was utilized much in this musical art. The stomp, noted for its physical abandon and enjoyment emerged from jazz. Soon jazz and the stomp were sweeping America and Europe. Black jazz musicians such as Louis Armstrong, Fats Waller, Ella Fitzgerald, and Cab Calloway became famous during this time. As a mark of the success of these musicians, white musicians began to organize and imitate black jazz and stomp bands.

The era of classical jazz was from 1926 to 1950. Duke Ellington's "Black and Tan Fantasy" and "Reminiscing in Tempo" were characteristic of classical jazz. William Dawson, in addition to his many choral numbers, composed his famous "Negro Folk Symphony." Again, white musicians regarded black music so highly that they began to compose and play in this idiom. George Gershwin's "Rhapsody in Blue" was created in this manner.

At first almost undetected, soul music came into the black community about 1950 and has continued into the 1970's. Soul, whether in music, literature, or the visual arts, has been given many definitions—none of them satisfactory to all black men. Beyond what was mentioned earlier in the visual arts section, "Painting," soul includes naturalness, love, warmth, happiness, and generally feeling in a way that reflects the black subculture. Ray Charles and Aretha Franklin, by consensus of the black community, seem to typify the best in soul music. It was Ray Charles in 1954 who gave soul music its basic sound. He seemed able to combine the African falsetto shout notes (sensitively placed exclamatory tones which did not follow the line of melody which was unfolding) with the emotional intensity of the gospel songs (he was a former gospel singer from Albany, Georgia), lyrics straight from the blues repertoire, and most importantly an expression of **feeling** in everything he did. His 1955 hit "I Got A Woman" demonstrated all of these above characteristics.

He touched the spirit of the young black people in America. His improvisational genius is evident in his rendition of "You Are My Sunshine" which bears little resemblance to the country music original.

The eminence of black musicians in America among white and black people is unquestioned. They have demonstrated their abilities which have enriched the American aesthetic heritage. Other black musicians who have contributed in vast measure to music are Nat King Cole, jazz vocalist; Della Reese, gospel to pop; rhythm and blues singers such as the Coasters, the Drifters, the Platters, and the Dominoes. Individual blues and rhythm stars of the fifties are Sam Cooke, Ruth Brown, and Dina Washington, among others. Otis Redding, the foremost exponent of what is called the Memphis sound (one of the Americans who captivated British audiences) and James Brown, "Soul Brother Number 1," made significant contributions to their black heritage as well as to the American (and world-wide) heritage. Dionne Warwick, the Supremes, and Carla Thomas, "Queen of Memphis Soul," represent a few among many of the black women who have advanced their own aesthetic heritage to the black and white man. Singers who express heartfelt feelings on matters of social importance and protest are Oscar Brown, Jr., and Nina Simone. Numerous other talented black musicians could be mentioned if space were available.

Before concluding, another significant contribution by the Afro-American must be considered—the gospel song. Through this the black man added not only to his own aesthetic heritage but heritage of the West. This form of music started in the second decade of this century and

has continued to the outstanding singer of the gospel song, believes that it is the opposite of the blues in that gospel songs stress hope. The gospel song should create the feeling that there is a solution. This musical art evolved from Afro-American members of Baptist, Pentecostal, and Holiness religious sects. Mighty rhythms and soul singing transformed the hymns of these churches. Black parishioners believe, as did their ancient and hallowed forebears in Africa, that there is nothing to equal the enjoyment and excitement which sweeps over the members in a religious experience. In ancient Africa as in modern America, song in religious rites expresses the pain, the joy, the successes, and the failures of the black man.

Man's Heritage in the Arts:

American Indian

It is believed that from 40,000 to 20,000 B.C. the oriental ancestors of the North American Indian crossed the then dry land bridge across the Bering Strait to America. With a warmer climate in a north-south corridor from the Yukon River to the eastern side of the Rocky Mountains, it was an easy matter to drift into the present United States. While there are Indians to study from the North, Pacific Northwest, California of today, Southeast, Great Plains, and the North East, the Indians of the Southwest have the longest chronological tradition and the most remaining artifacts. Thus, it would be most rewarding to study them.

The Anasazi tradition has more artifacts and documentation than the Mogollon and Hohokam in the Southwest.

The Anasazi tradition emerged from the geographic location of what today is the junction of the states of Utah, Colorado, New Mexico, and Arizona. They emerged from the Basketmaker culture. Many baskets have somehow been preserved either in the original or in impressions in clay. The Basketmaker culture was loosely agricultural and had an astounding array of basket forms. Little else is known. Starting in about 100 B.C. and dying out around 400 A.D., the Basketmaker culture passed on their heritage and folklore and design motifs. The Anasazi emerged in around 400 A.D. and borrowed the basketmaking and use of a kiva (ceremonial meeting house) from their predecessors. The peak of the Anasazi tradition was reached between 1100 and 1300 A.D. Large villages were a characteristic of this time and houses of several stories with much architectural detail. The remains of Pueblo Bonita, Chaco Canyon, New Mexico illustrate what the architects could accomplish. Also, Cliff Palace, Mesa Verde, Colorado shows the use of kivas and multi-storied dwellings. The end of the Anasazi tradition was brought about mainly by a drought which occurred during this time and the invasion of the Atabascans (predecessors of the Navaho and Apache) in 1150 A.D. Wall paintings such as in Kuaua, New Mexico were another valuable part of this aesthetic heritage. The stylized lightning maker which would be modified much later into the kachina doll (for tourist consumption primarily and variations of the kachina which no outsider ever saw). The Pueblo Culture was the offspring of the Anasazi tradition and emerged out of it. Later the Hopi, Auni, Navaho, and Keresan tribes emerged from the Pueblo culture. The Pueblo Acoma in the same geographic area illustrates the history of at least a thousand years. The Navaho adapted sand painting from the Pueblo culture and developed their own artistic style—emphasizing of geometric designs with stepped lozenges. The sand painting became an integral part of Navaho life and was replete with meaningfulness and symbolism.

In the twentieth century, the triumph of the ethnic uniqueness of some of the North American Indians is being preserved. Since 1933, the United States has adopted policies allowing local Indian leaders and groups to have more say in their self-government and especially in the administration and practice of their social and cultural affairs.

The Hopi society of the Northern Arizona Plateau is one of the finest examples of an Indian society which has kept its aesthetic heritage and culture alive. Not only have they survived the depredations of man but also of nature. The harsh climate, the semi-arid land in which they have lived has forced them to develop techniques for wresting crops from the land. This has also forced them to be inter-dependent upon each other and has led to a democratic and co-operative social structure.

Also in the twentieth century, the Navaho has somehow managed to keep alive his aesthetic culture with his authentic dances, his sand painting, and his secret rituals involving his sacred values and beliefs.

Of course, the invasions by Spaniards and other white men have left their mark. On the positive side, the silver jewelry of the Indians of the Southwest has become much more than Spanish in expression. And while there is much to decry in the adaptation for tourists of the kachina doll, the rain dances, and public creation of sand paintings, there still is a residue of that which is Indian in these practices. These are still avenues for passing on the Indian culture. With representatives of the Indians and of the white man's society sympathetic to, and striving for, the cause of respect for the authentic identity and aesthetic heritage of the Indian, this valuable part of American history can be preserved and communicated to all Americans.

Man's Heritage in the Arts:

Chinese

China has been called the fountain of all Far Eastern cultures. Its cultural influence can be traced in all of its neighbors. Art first appeared in the Far East about 2500 B.C. and is identified by three types of pottery and their sites of discovery: first, Yang-Shao with its red clay; second, Lung-Shan with its brownish black clay; and third, Hsia-t'un with its gray clay. The Yang-Shao, it is said, produced the finest Neolithic pottery of any Stone Age civilization yet discovered. Their pottery with long-stemmed foot and simple silhouette body and severely restrained lip are a delight even to the twentieth century taste. These three above mentioned cultures occurred in the central area of what is China. The Shang people either in 1751 or 1111 B.C. emerged out of the previous three cultures. They are most famous for their intricate and highly creative bronzes, bone, and jade. A typical **chueh** (a wine goblet with a unique silhouette and tripod legged base) from this era shows sensitive balance between plainness and rich decoration. The **t'ao-t'ieh** monster mask emerged at this time. It is a marvelous geometric abstraction (with no outline) of a mythical monster. It has the characteristic of the monster being split down the middle and then having identical left and right images joined in the center of the face. The Chou, in 1208 B.C. members of a neighboring state, conquered the Shang territory and in turn conquered by the aesthetic culture of the Shang. During the Warring States era, 480-221 B.C., two basic attitudes of Chinese thought were developed: Confucianism and Taoism. The former is tradition-loving, rational, and objective (corresponds to what the Westerners define as the "Classic" mode of thought). The latter is characterized by emphasizing the non-conformist, irrational, and mystical (characteristic of the "Romantic" attitude in the Western world).

With the downfall of China during the Warring States period and the emergence of the Han Empire (206 B.C.-A.D. 221), China began to emerge as a (Far East) world power. A price was paid for the peace, harmony, and order that was achieved during this time. Rigid enforcement of Confucianism, law-and-order, and burning of writings by authors who disagreed with the Emperor were a part of the price paid. However, the art of China began to look outward during the Han times. A rough parallel can be drawn between the Medieval and Renaissance in Europe and the pre-Han eras and the Han eras. Both had a predecessor in which mankind looked primarily within himself for guidance and solace and a successor that looked out to the world and enjoyed the marvel of what it was to be a man. Han pottery and sculptures of horses are outstanding in aesthetic insight. The emphasis on the horse as subject matter was no coincidence. The invaders, Hsiung-nu, from the north were highly successful in their incursions because of their superior horses—horses with long legs. The Han yearned to possess this fabulous breed of horse. The Great Wall was undertaken at the direction of Han Emperor Wu in around 141 B.C. to discourage the invador (the Maginot line of their time). It did not work. First, there were not enough dedicated men to man the lonely stretches of the Wall and second, there was not enough food, fodder, and finances.

During the Three Kingdoms Period (around 220—around 420 A.D.), Buddhism was introduced (in about 300 A.D.). The Mahayana sect of Buddhism became the Chinese preference. It

stressed many steps to **nirvana.** Nirvana became a paradise, not an extinction of self as was preached in Hinayana Buddhism. In Mahayana Buddhism mediators and mediatrixes became an important aspect of Chinese religion. The Guatama Buddha of India became known in the Far East as Maitreya with a whole host of new qualities, such as exemplification of identification with, and suffering for, mankind. It should be remembered that the classic Buddhist belief is that there have been many Buddhas and that there will be many Buddhas. Their function is to enlighten man and inform him of the ways of the supernatural world. Bodhisattvas in China became known as mediators between the supernatural world and the natural world. The most famous Chinese Bodhisattva was the Goddess of Mercy: Kuan-yin. In India this Bodhisattva was known as Avalokitersvara.

Skipping to the T'ang Dynasty (618-907 A.D.) in Chinese history, the aesthetic emphasis was on naturalism and an enjoyment of life. T'ang ceramics of horses depicted in naturalistic modeling became world-famous. Chinese scroll painting became famous as well. Chou Fang was a leading artist of the silk-scroll paintings. Scroll painting illustrated an attitude of the Chinese. They were able to gain much enjoyment from minute and understated aspects of their environment. They concentrated on the moment—the timeless moment. In music, there is no introduction, no climax, no authentic cadence. Rather, there is a concentration of the endless repeating of a theme.

The Sung Dynasty (1185-1271) and not to be confused with the earlier Sung Dynasty (420-479) is the next major Chinese culture to explore. The variety of colors available in ceramic glazes and the exquisite forms in pottery were lasting contributions to the world. By now Kuan-yin had become completely transformed into a deity. Sculptural depictions of her remind one of European Baroque sculpture. Thus, draperies stated as dramatic s-curves, tilted axis of the body, and dramatic poses were utilized to varying degrees. During this time an academy of arts was established for all of China. Examinations were held in which any painter could compete. The Emperor Hui-tsung, himself was a famous painter in ink and color on silk. The one Sung example that is well-known in twentieth century America is Mu Ch'i's "Six Persimmons," an ink-on-paper work.

In the twentieth century, Chinese art has suffered much because of constant warfare, insistence on use of art for propaganda purposes, and an over-emphasis on veneration for the aesthetic heritage of the past. Fu Pao-shih is one contemporary Chinese artist who seems to be able to rise above all restrictions and still create expressive art.

Man's Heritage in the Arts:

Jewish

Natufian art in the Stone Age first appeared in Wadi Natuf, Western Judea. There enigmantic stone figurines were discovered. It is believed these figurines had significance for fertility rites. There were also stone carvings of animals testifying to the hunter culture that once must have prevailed. Later ivory figures appeared having some religious meaning. An eight pointed star with intricate design appears in the fourth century B.C.

When the people of Israel entered Canaan, about the fifteenth century B.C., a definitely national and ethnic form of art began to emerge. In the transition from pre-Canaanite existence to the new, there were several influences on Israelite art. First, was the Egyptian influence in the use of commemorative religious slabs for treatment of religious figures. Second Canaanite influence on art was eclectic for a while. Thus, there might be cattle rendered in the Aegean manner, lions might seem to be like the Egyptian models, and so on. Third, an emerging art developed with certain commonly employed motifs, such as the tree of life, the lotus (Egyptian origin), griffins, sphinxes (Egyptian origin). And fourth, there was a split between the art supported by the leisure class and the art of the working class. Thus the ordinary man preferred the simple geometric forms on his pottery, while the wealthy person preferred the sensitive use of realistically depicted objects from nature.

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During the period of the Judges (1250 to 1050 B.C.), there was a sacred and a profane art. Thus, there were orthodox temples at Shilo and temples for idols at Dan. The most exciting architectural work during this time was Solomon's Temple. Essentially it was an oblong building consisting of three divisions—a porch (ulan), a main hall (hekal), and a Holy of Holies (debir). Light was admitted by clerestory windows. Carvings of cherubs, palm trees, and floral ornaments must have been evident.

In the first century B.C., Jewish art in Jerusalem became influenced by Hellenistic characteristics. The Biblical injunction against having any graven images became a source of division among the Jewish people. With the destruction of Jerusalem in 70 A.D. by the Romans, Jewish reaction included taking the form of reacting against all visual imitations of animals and the like. In the third century A.D. as an example of how Jewish art evolved from its predecessors, the ancient synagogue at Capernaum on the shores of the Sea of Galilee shows the reliance on Greco-Roman architectural ideas and colonnades. In the Middle Ages, synagogues borrowed heavily from their Palestinian and Arabian and Byzantine architectural heritages. For example, outside of the Palestinian area, in Worms, Germany, the synagogue built in 1034 A.D. shows many features of Haggia Sophia in proportion of columns and merging of ceiling half-domes down into the pillars. During the eighteenth and nineteenth centuries, Philipp Veit (1793-1877) and Eduard J. F. Bendemann (1811-1880) were Jewish painters in the finest traditions of European painting.

In the late nineteenth century, Jewish arts not only compared favorably with non-Jewish sculptors and painters, but the Jewish artist led the world in many aspects of the art scene. In the Impressionist school Pissaro is known for his contributions to the world of art. Jules Adler was a competent Impressionist artist. Other Jewish artists of note who contributed to the European painting scene are Henri-Leopold Levy, Lucien Levy-Dhurmer, and Henri Caro-Delaville. They all showed their gifts for painting portraits and family scenes. When one thinks of the non-Jewish painter Van Gogh and his "Potato Eaters," one can also remember the "Coffee Sorters" by Isaac Israels (which hangs in the Museum Boymans, Rotterdam). The "Coffee Sorters" has the same sympathy for the common working man as Van Gogh. Max Liebermann's work in the late nineteenth century reminds one of the work of Ingres. Both artists possessed the trained eye and hand to record the drama of the human subject.

In the early twentieth century in Paris, Amadeo Modigliani, Jules Pascin, Chaim Soutine, and Marc Chagall have made outstanding contributions. Other artists during this period were Mane Katz, Moise Kisling, Michel Kikoine, Max Band, and many others.

In America, Max Weber became famous for his realistic as well as abstract forms of painting. Morris Hirschfeld became famous for his "primitive" art. The satire in subject matter and the ephemeral technique of Jack Levine have found a resting place in the most famous tradition of America. Ben Shahn's unique idiograms in his paintings and his sensitivity to the plight of man—be he Jewish or non-Jewish—has certainly enlarged the sensitivity of man for man. His "Death of a Miner" shows what man's greatest art can become. Hyman Bloom with his Rouault-like technique and his wide range of subject matter has given much to art.

In sculpture, Jacques Lipchitz, with his fantastic bronze forms has shown many aesthetic insights. William Zorach's organically unified and powerful sculptures have found their way, justifiably, into the leading museums of the world. Chaim Gross and his sensitive exploration of wood especially has extended the aesthetic frame of reference of the artist.

Man's Heritage in the Arts:

Mexican

It is at Chiapa de Corzo, Chiapas, in what today is Southeastern Mexico, that the earliest evidence of the Mexican heritage can be documented. Pottery and small female figurines were found here. The dates given for this culture were from 1500 to 1000 B.C.

1255

From about 800 to 400 B.C. at La Venta along the Mexican Gulf Coast, there was a well-developed art style. The great pyramid at La Venta measuring 420 by 240 and 100 feet in height whose function was unknown, was bordered on its north side by a court whose function also is unknown. On a stone altar in La Venta there are sculptured depictions of adults with baby werejaguars. The adult heads show the characteristic of Olmec full-sized lips and oriental eyes. The werejaguar was believed to be the offspring of mankind and the gods. These werejaguars are usually depicted with heads that are cleft down the top deep into the skull area. Carvings in jade are also left to us from this culture. They reflect the artist's amazing ability to reduce to a geometric and abstract essence the depictions of mythical beings with humanoid faces. A naturalistic "Wrestler" carved in the round and in basalt shows this gift. The oriental features have raised much speculation about their source of inspiration.

The Olmec aesthetic heritage was passed on into the valley of Mexico. The most clear site of this heritage is at Tlatilco. The inhabitants of Tlatilco, however, soon departed from Olmec style in their choice of animals in a simplified realism. Also at Tlatilco, there seemed to be a great ability to show skill in sculpting techniques and revealing artistic expression.

The next step in the evolution of the Mexican heritage was at Teotihuacan, about 30 miles northeast of Tlatilco. This culture arose in the last century B.C. This is a center of architectural art: the great avenue which includes the stone-faced pyramids of the Sun, the Moon, and vestiges of previous pyramids, palaces, and courts. Striking characteristics of pyramids here are the use of the slope-and-panel and the feathered rattlesnake motif. The slope-and-panel simply means that the profile of a pyramid looks like an oversized set of steps leading up into the heavens. Feathered rattlesnakes as a decorative motif in horizontal friezes can be seen in the Ciudadela at Teotihuacan. In fact, one can note the virtuosity in which the artist not only utilized the feathered rattlesnake but also another motif: the rain god mask. The slope-and-panel seems to have influenced Frank Lloyd Wright in one phase of his creative career. In the 1970's the current fashion of having a roof with most of it flat and with the parts of the roof over the vertical walls of the house shadowed with almost vertically sloped section of roof is partially adapted from this ancient style. The Teotihuacan artist expressed in his paintings at Tetila his society's concern for rain. This water shortage may be explained in part by the people's cutting down immense amounts of trees in order to be converted into lime in turn to provide for vast amount of plaster in houses.

While the Xochicalco culture was next in the development of Mexican heritage, the most rewarding study lies with the Xochicalcan's successor: the Toltec culture. The most important finds of this culture are from Tula, Hidalgo which is about 40 miles northwest of present day Mexico City which existed from 968 to 1168 A.D. It is believed that the Toltecs emerged out of northwest "barbarians" and some Gulf coast culture. Whatever their origins they invaded the Mexican valley and substituted their culture or assimilated parts of Xochicalco culture. The Toltecs were the first in a series of cultures which became obsessed with war and violence. At Tula, sculpted warrior figures (some as tall as 15 feet) line the top of the remains of the North Pyramid. The antecedents of the Aztec god Quetzalcoatl emerge in this culture. He is depicted as a feathered serpent and his role is to lead his people on to great victories (in the Tula era).

The Toltec empire was destroyed with the overthrow of Tula by the Chichimecs around 1224 A.D. Their one great contribution was to create a common language and literary vehicle—Nahuatl. They, too, created a pyramid, built over the ruins of an ancient Toltec pyramid.

Around 1300 the Aztec culture emerged from the numerous cultures which succeeded the Toltecs. They were probably the fiercest warriors that the Mexican valley had ever known. Their tribal god was Huitzilpochtli—a war god—who came to be identified with the sun. An unquenchable thirst for human blood and sacrifice was attributed to him. The Aztecs soon chose to be called People of the Sun. Their most famous site was at Tenochtitlan, founded in 1350. Their art glorified such gods as Xipe, a god who must be placated with the skin of a living human being. Also, there was Coatlicue, a ferocious earth goddess. Interestingly, the head of the goddess Coatlicue has a face that is strikingly similar to the Chinese mask figure, **t'ao-t'ieh**, famous in the Shang dynasty.

The Spanish destroyed the Aztecs in the Columbian era (after the discovery of America by Christopher Columbus in 1492). Thus in the sixteenth century the Spaniards and the Portuguese

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began to introduce their religion, their values, and their architecture. Architectural style in Spain after the death of Queen Isabella was divided into two extremes: One style was the Isabelline—a flamboyant Gothic with elements from Italian Renaissance; the other style was known only by its exponents' concern that architecture be restrained. Out of these two styles, the plateresque emerged and was transported to Spain's newest territory in the Mexican area. The plateresque in America was first executed in the Cathedral of San Domingo in 1512. Because of a concern for minute and elegant detail it reminds one of Rococo architecture in Europe. In Mexico, the Spanish outposts were still under attack so the plateresque was modified to make a new form, the fortress-church. Also, since there were so many Mexican worshippers, they could not be all contained in the church. Thus, the architects created the open chapel (capilla abierta) to allow all to participate.

The seventeenth, eighteenth, and nineteenth centuries in Spanish Mexico were the ages of the great cathedrals. Certainly one of the most famous of these is the Cathedral of Mexico City. Work was begun actually in 1563 and finally finished in 1790. It is an amazing feat of engineering on the swampy subsoil that is in Mexico City. It contains a unique combination of the Baroque and Renaissance architectural characteristics.

The strong and dominating influence of Spain in Mexico submerged the indigenous role of the aesthetic heritage of these people. Thus, the Spanish concept of the Baroque and the Spanish concept of religious art (painting and sculpture) closely followed Spanish European models. European movements in painting such as the Romantic were imported "wholesale" without "digestion" by the native population. It was not until 1910 that the people of Mexico re-affirmed their beliefs in their native roots. A growing native middle class of Mexicans became more and more involved in advocating their own cultural identity. Soon there were protest movements after protest movements. The knife that cut the ties that bonded Mexico to Spain came at first from outside of Mexico. However, Mexican muralism betokens the most striking method in which the Mexican found the mainstream of his own aesthetic identity.

Dr. Atl (previously named Gerardo Murillo) started Mexican muralism with many revolutionary activities in politics and painting. He sponsored a dissident group of painters in September, 1910. This started the revolution in painting.

David Alfaro Siqueiros in 1922 published a manifesto related to art in Mexico. Art should be the property of all levels of society. Its only justification lay in giving expression to the spirit of the Mexican people. His manifesto led to a basic style of Mexican painting: grandiose painting, absolute realism, and the complete freedom to make any political comment on the current Mexican scene. He painted Tropical America for the Plaza Art Center in Los Angeles. Regretfully it was painted out by outraged critics.

Diego Rivera was one of the famous three Mexican muralists (Siqueiros, Rivera, and Orozco). His major theme was revolution. His themes are heavily didactic—that is, they are meant to teach and to educate. His greatest work is the mural sequence in the National Palace in Mexico City. Jose Clemente Orozco concentrated almost exclusively on political caricature. Orozoco's work had more of an element of distortion in the execution of the painting of human anatomy than of his other two colleagues.

Since the three muralists, painting in Mexico has taken two divergent paths: one to perpetuate the legacy of muralism and its political program and the other to find from eclectic courses their own individual aesthetic identity. Some of these artists are Juan O'Gorman, Manuel Lozano, and Julio Castellanor. Certainly the giant of Mexico is Rufino Tamayo who has assimilated European, American, and Mexican aesthetic heritages into a unique and universal form.

TO THE STUDENT

Throughout history the great artist has almost always been ahead of his own contemporaries. Today we speak of Palestrina, Mozart, Beethoven, de Vinci, Michelangelo, and Rembrandt as being among the "masters," yet they probably shocked some of their contemporaries. Critics are divided in their opinions of some of the present day works of visual art and literature. Opinions differ concerning the many new sounds which have been created by the music of this present century.

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Perhaps if we could project ourselves into the future, we would be able to distinguish some of these new sights and sounds as being of lasting nature, and would accept them as we have some of the past innovations in the arts.

It is sometimes difficult for the consumer to feel at home with, or to come to terms with, or to appreciate the new things in the present day arts. But this is true of any innovation. The reaction of the people to the "gasoline buggy" or even the manned space craft was similar. It is wrong for us not to like something just because it is new. This does not necessarily mean that just because it is new it is good. Only time will tell that. However, we must not close our mind to new things in the arts. It is wrong simply to assume an attitude of opposition to all new art forms. It is right to try to explain to ourselves, and clarify for ourselves, the modern efforts in all art forms. We should then form our own opinions—make our own value judgments.

New ideas, some quite radical, will always arise during the course of history. If new ideas did not arise in the arts, the arts might tend to die. So we must view these new ideas, even if we think they are too radical, with an open mind. We must evaluate them and try to appreciate them in their proper perspective. We must decide what is good and what is not good. By so doing, we may become better prepared for the arts of the future.

If we have a closed mind, and a limited vision, we must remember that posterity may laugh at us for making incorrect estimates of the arts of our time. We must not let ourselves get so "close to the forest that we cannot see the trees." We must instead try to take a valid perspective of the changes in the arts so that we may reach a valid evaluation of them. As in past periods, only time may tell whether the contemporary art, be it music, painting, sculpture, or literature will become a lasting thing.

So enjoy the "old" in the arts. Learn all you can about them. Try to understand them because enjoyment is enhanced by understanding. But also, make sure you listen to the "new" in music. Take every opportunity to view the "new" in painting, sculpture, and architecture. Read the "new" in literature. But attempt all the time to evaluate and discriminate. For regardless of the direction the arts may take in the future, they will surely thrive if we, as consumers, will give the creative artist a fair chance—if we will develop a fair value judgment of the artist's works.

SUGGESTED ACTIVITIES

MAN'S HERITAGE IN THE ARTS

See pages 73, 77, 79, 80, 83, 86, 88, 91 and 96.

AFRO-AMERICAN

1. What is the Afro-American's musical aesthetic heritage today?

   Suggestions: Select records which best represent examples of soul, jazz, gospel, blues. Play selections of one category at a time (for example; soul) and have students alerted to search for characteristics of that category. After the basic areas have been covered, try to find aspects of the heritage that all hold in common. Students could also bring other records later and they could try to analyze the basic characteristics, similarities, and differences among them. Beat? Rhythm? Melody? Emotion? "Feeling"?

2. What is the Afro-American's literary aesthetic heritage in the current American scene?

   Suggestions: Find examples of various black literary forms such as poetry, prose, plays, short stories. After students have had a chance to read them, one type at a time (for example, poetry first, then prose), have the students discuss their basic characteristics. To make the previous discussions even more meaningful, have the students toward the conclusion of the activity, try to write or discuss what they believe the black American has as an aesthetic heritage. What values did they hold? (What was important to them?)

3. What is the current status of the American black man's aesthetic heritage in visual art?

   Suggestions: Show slides, filmstrips, examples from magazines and newspapers of contemporary black American art. Ask students to help to develop a set of questions on how to analyze black art. Color? Subject matter? Is it an outlet for personal black expression?

4. What is the aesthetic heritage which can be discovered in all three art forms?

   Suggestions: Is there improvisation in all three art forms? Can it be identified? Does this heritage seem unique apart from white America? How? Why? Is there anything here among the three that goes beyond what is contemporary black American (African themes? Earlier Afro-American aesthetic heritage such as sorrow songs?)

5. What is the black man's past heritage in America?

   Suggestions:

   a. Provide the students with musical examples of black folk blues such as "John Henry," "Steel Drivin' Sam," and spirituals such as "Steal Away," "Go Down, Moses," and "My Lord What A Mornin'." What were their values? Have the students search with you for answers to what the black man was trying to express, why they chose these forms and themes.

   b. Have the students read poetry from Jupiter Harmon, Phillis Wheatley, and George Horton (can be found in Addison Gayle, Jr. **black expression** (sic) (New York: Weybright and Talley, 1969), pp. 59-70. Have the students express what they believe the black poets are trying to say, what they are concerned about. Find readings of authentic Negro folklore. Ask the students to discover what the aesthetic heritage is. Is there a pattern in development of theme? Is there a moral? Why the use of animals?

   c. Discover with your pupils the basic characteristics of Tanner's paintings (most likely to find examples).

   d. As a culminating activity on this sub-area, have students develop a statement together about the aesthetic heritage of the pre-twentieth century Afro-American in America.

6. What is the past African aesthetic heritage and how does it affect the modern Afro-American aesthetic heritage? (Where did the African arts help the Afro-American develop his arts?)

   a. Show filmstrip-record combination about the African arts. Discuss the role of art in:
      1. Benin society. How does a court art look? What are its purposes?
      2. Ife society. What were the purposes of art in this culture?
      3. Prehistoric society. What were the purposes of art in Nok society?

   b. What were the uses of:
      1. masks?
      2. fetishes?
      3. chi-wara?
      4. stools?

   c. Culmination (summary) activity:
      What, then is the basic "picture" of African art? How is it different from, similar to, the Afro-American aesthetic culture of today? What were their values?

AMERICAN INDIAN

View works of American Indians in various art forms (slides, examples in a textbook via the opaque projector, museum):

Have the students discuss the ways that they could identify with the Indians: having a culture rooted out? no heritage? always being the villains in the movies? Have the students discuss the art forms and the way that they express ideas and emotions. Religious veneration?

CHINESE

View a variety of examples of Chinese art:

Look at examples of Chinese art from various historical epochs and try to express why they are lasting forms of art. Are they beautiful? Do they express trite ideas? Examine art forms of today from China (in magazines and books) and compare with what is being done in America.

JEWISH

Look at the art of Chaim Gross, Ben Shahn, and Jacques Lipchitz (slides, examples in texts, or publications):

Discuss how Shahn's works are Jewish. How they go beyond belonging to any one ethnic group and can be experienced by any human being.

Discuss the way that sorrow, identification with the plights of mankind can be found in Shahn's work.

What does one feel when one views Marc Chagall's works? Happiness? Lightness? Rich color?

What are the effects of the Old Testament on the arts?

MEXICAN

Read and view examples about the history of the Mexican and his art:

Why were the three muralists so emotionally involved in their art? What were they trying to express about their own country?

Of the previous cultures in the Mexican heritage which one influenced the Mexican of today the most? Why?

GLOSSARY OF TERMS

MAN'S HERITAGE IN THE ARTS

Antiquity. Ancient times.

Blank verse. Unrhymed, iambic pentameter verse.

Canon. A church rule or laws.

Cantata. A form of music, performed vocally, which has a continuous narrative text.

Chromatic. (In music) a chord, interval, or progression altered by a flat or sharp; also referred to as **alteration.**

Chromaticism. The use of the chromatic scale.

Computer. A machine used for high speed performance of mathematical operations.

Counterpoint. A method of arranging music which involves note against note or melody against melody.

Couplet. A two line stanza of poetry in which the last words rhyme.

Diatonic scale. A scale made up of five whole tones and two half tones. The white keys of the piano are so arranged.

Embellishment. An ornamental decoration.

Figured bass. A method of telling the performers of music the harmony to be used with each bass note.

Gregorian chant. A chant of the Roman Catholic Church which is also called "plainsong."

Harpsichord. A keyboard instrument producing tones by the plucking of wire strings by quills or leather points.

Heterogeneous. Unlike.

Homogeneous. Alike.

Homophonic music. Music in which the melody is accompanied by chords.

Humanism. A philosophy of life in which man and his interests are more important.

Ice age. That time in history when a large portion of the earth was covered with ice.

Industrial revolution. That period in history in which power-driven machinery was beginning to be widely used.

Monochromatic. Of one color.

Monophonic music. Music without accompaniment and consisting of only one melodic line.

Motet. Early, unaccompanied, polyphonic music.

Motif. A theme, subject, incident, or element.

Opera. A drama, or play, in which the narrative is sung instead of spoken.

Oratorio. Music for solo voices, chorus, and orchestra, usually with a sacred theme, which tells a connected story.

Ornamentation. An embellishment or decoration.

Pathos. A feeling of suffering, pity, tenderness, or sorrow.

Patron. A regular customer. In the artistic sense, however, "patron" means one who pays for or supports art and artists.

Perfect (interval in music). The intervals designated as prime (or unison), fourth, fifth, and octave are called perfect because they do not change their quality as do others on inversion.

Pharaoh. Any monarch of ancient Egypt.

Polyphonic music. Music consisting of more than one part, and treated similar to counterpoint.

Pure or absolute music. Music in which the intervals are mathematically correct, and correct in form and style. Music which tells no story, draws no picture, does not imitate nature.

Recitative. A narrative which is spoken at the same rate as in conversation, but using musical tones.

Recorder. A simple woodwind instrument of the Middle Ages, now being widely revived.

Religious art. Pertaining to religion, as opposed to secular art.

Secular art. Worldly art pertaining to the present life, as opposed to religious art.

Stone age. The first known period of prehistoric human culture characterized by the use of stone tools.

Synthesizer. An electronic device for synthesizing speech sounds (also music). Largely used to create new forms of sound, often from mathematical formulae.

Tonality. In music, the unity in key-relationship of a phrase or composition. In painting, the general color scheme.

Trope. The use of a word in a different sense than that for which it was originally intended to be used.

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AFRO-AMERICAN

Akua'ba. A miniature wooden fertility doll, most often worn by the Ashanti tribemembers. They are worn from childhood on by girls to insure that when married they will have offspring. Square headed akua'ba were worn in the hopes of obtaining a girl, round headed ones for a boy.

Ancestor figure. A free standing wooden sculpture which symbolized, but does not look like an ancestor of an African. Usually about six to nine inches tall with a hole in the abdomen for placing of miniature gifts. Function: to protect the living descendent and to placate the spirit of the dead ancestor.

Animal folk-lore. Folk-lore of the Afro-American in the eighteenth and nineteenth centuries in which African animals, such as the rabbit and the fox were the leading characters.

Blues. A unique black American musical form which expresses the sorrows of the Afro-American in a triadic lyric arrangement (thought A, thought A, surprise thought B).

Chi-wara. A wooden and highly stylized sculpture of a mythical African deer. This is worn on the head of a dancer at rituals to insure successful crops.

Classic. What scholars classify as the highest quality of an art form. For example, a classic Benini sculpture would be one that epitomizes the best of this art form. (Classic is also used to indicate a certain style era.)

Fetish. A wooden African figurine invested by the witch doctor with magical powers. White magic was intended to be beneficial and black magic to be harmful to the intended recipient.

Folk-lore. The beliefs, legends, and customs of a people or tribe.

Funky. An aspect of the visual arts in the late sixties and early seventies of the twentieth century. The intent to use the banal blatantly to evoke a re-shifting of visual perceptions on the part of the viewer.

Gold Coast. The geographical area along the coastline of Africa from Guinea to Nigeria of today. In the fifteenth and sixteenth centuries this coastline was the avenue by which Europeans gained their African gold.

Heterometric. Music that varies in the uniformity of measures. For example, one measure might contain a 2/4 beat and the next a 6/8 beat (content).

Ivory Coast. Approximately the same geographical area as indicated for the Gold Coast. Famous for trade with Europeans and Westerners for elephant tusks.

Jazz. A unique black American musical creation in which improvisation and use of brass instruments is evident. Freedom and a lack of inhibition are also apparent.

Lost wax. Also called **cire perdue.** A world-wide method of reproducing wax carvings in bronze. See text for a description of the process.

Magic. To the African, a tapping of the life force from supernatural powers by the medicine man.

Malam. An Afro-Islamic form of a religious poem used from the thirteenth century A.D. on in sub-Sahara Africa.

Mask. In Africa, a spiritually endowed covering of the face alone, or of the top of the head alone, or of the forces of the African supernatural gods.

Medicine man. One who functions as a doctor, a pseudo-psychiatrist, and a lawyer in African society. Not to be confused with a shaman who needs hallucinations to consummate his tasks.

Melisma. A musical technique in which one note is "worried" beyond its basic tone.

Monophonic. The indigenous method of African musical forms. There is no harmony of several lines of melody or of one line of melody.

Pentatonic. A five note scale in music. The Africans used this after European explorers came along. The African relied before this time on a diatonic or tritonic scale.

Renaissance. An Afro-American arts movement in which the black man attempted in 1925 to find his own unique black identity.

Soul. A unique black American concept, with many varying and conflicting definitions. Basically, involves expressing the black man's emotions intensely.

INSTRUCTIONAL MEDIA

MAN'S HERITAGE IN THE ARTS

VISUAL ART FILMS

The Acropolis of Athens — 30 minutes, color — McGraw-Hill Films*

A detailed examination of the Acropolis.

Cubism — 6 minutes, color — Baily-Film Associates*

An explanation of cubists' tendencies in reducing natural forms to their fundamental geometric shapes.

Durer and the Renaissance — 14 minutes, color — McGraw-Hill Films*

The development of art in Italy and in Northern Europe.

Expressionism — 7 minutes, color — Baily-Film Associates*

Shows the directness of expressionism patterns.

Gothic Art — 18 minutes, color — McGraw-Hill Films*

Great cathedrals of Northern Europe.

Greece: The Golden Age — 28 minutes, color — McGraw-Hill Films*

Points out the more significant achievements of the art, literature, and philosophy of the fifth century, B.C.

Greek Sculpture — 25 minutes, color — McGraw-Hill Films*

A survey of Greek statuary.

The Rise of Greek Art — 18 minutes, color — McGraw-Hill Films*

The periods of Greek art, cutting across the forms of architecture, sculpture, and pottery.

I, Leonardo da Vinci — 54 minutes, color — McGraw-Hill Films*

A two part film which traces da Vinci's life story and his influences on the western world.

Impressionism — 7 minutes, color — Baily-Film Associates*

An explanation of impressionists' tendencies in painting informal subject matter in such a way as to express the luminosity of light and color as they impress the artist.

Michelangelo: The Last Giant — 67 minutes, color — McGraw-Hill Films*

The story of Michelangelo as told through his art.

Picasso — 50 minutes, color — McGraw-Hill Films*

An autobiography of Picasso as a pioneer in the art world.

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*For complete address of source, see page 127.

Renoir	23 minutes, color	McGraw-Hill Films*

A survey of his outstanding works.

Surrealism	7 minutes, color	Baily-Film Associates*

Showing how things are taken from their usual settings and rearranged into unnatural situations.

The Titan, Story of Michelangelo	67 minutes, B&W	McGraw-Hill Films*

A dramatization of Michelangelo's life.

A Trip with Currier and Ives	11 minutes, color	McGraw-Hill Films*

Picturesque early America.

van Gogh: A Self Portrait	54 minutes, color	McGraw-Hill Films*

PERFORMING ART FILMS

American Music: From Folk to Jazz and Pop	51 minutes, B&W	McGraw-Hill Films*

A two part film tracing the development of popular music.

Beethoven: Ordeal and Triumph	52 minutes, color	McGraw-Hill Films*

Depicts the struggle of the composer who had lost his hearing.

Discovering American Folk Music	21 minutes, color	BFA Educational Media*
Discovering Electronic Music		BFA Educational Media*
Discovering the Music of India	22 minutes, color	BFA Educational Media*
Discovering the Music of Japan	22 minutes, color	BFA Educational Media*
Discovering the Music of Latin America	20 minutes, color	BFA Educational Media*
Discovering the Music of the Middle Ages	20 minutes, color	Baily-Film Associates*

Shows the importance of music of the middle ages among people in all walks of life.

Discovering the Music of the Middle East	21 minutes, color	BFA Educational Media*

The following sixteen Young People's Concert Series films, featuring Leonard Bernstein, have been shown on the Columbia Broadcasting System Television Network and may be obtained from McGraw-Hill Films.* Their titles are self-explanatory:

Folk Music in the Concert Hall	53 minutes, B&W
Humor in Music	59 minutes, B&W
Jazz in the Concert Hall	53 minutes, B&W
Shostakavich's Ninth Symphony: an Analysis	57 minutes, B&W
The Sound of an Orchestra	55 minutes, B&W
A Toast to Vienna in 3/4 Time	51 minutes, B&W
What Does Classical Music Mean?	59 minutes, B&W
What Does Music Mean?	58 minutes, B&W
What Does Orchestration Mean?	58 minutes, B&W
What is a Concerto?	61 minutes, B&W

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*For complete address of source, see page 127.

What is a Melody?	53 minutes, B&W
What is a Mode?	55 minutes, color
What is American Music?	59 minutes, B&W
What is Impressionism?	54 minutes, B&W
What is Sonata Form?	54 minutes, B&W
What Makes Music Symphonic?	60 minutes, B&W

LITERATURE FILMS

The following films may be useful in helping to motivate the students who view them to read the entire novel, story, poem, or play, and other works by the same authors.

A Tale of Two Cities — 14 minutes, color — McGraw-Hill Films*

A story of revolution in London and Paris.

David Copperfield — 12 minutes, color — McGraw-Hill Films*

A touching story about a young man's quest for happiness.

Hall of Kings: Westminster Abbey — 53 minutes, color — McGraw-Hill Films*

A two part documentary film of history and literature.

Julius Caesar — 33 minutes, B&W — McGraw-Hill Films*

Shakespeare's complete play, condensed.

20,000 Leagues Under the Sea — 10 minutes, color — McGraw-Hill Films*

Jules Vern's popular story about a captain and his submarine.

Mark Twain's America — 54 minutes, B&W — McGraw-Hill Films*

The story of the life of the author and the America he knew.

The Rime of the Ancient Mariner — 31 minutes, B&W — McGraw-Hill Films*

A film which will appeal to students discovering poetry.

Shakespeare: Soul of an Age — 54 minutes, color — McGraw-Hill Films*

A two part film showing landmarks in the author's life.

Symbolism in Literature — 16 minutes, color — Henk Newenhouse*

Symbols and their meanings are uncovered by the use of Poe's "The Tell Tale Heart."

The World of Carl Sandburg — 59 minutes, B&W — McGraw-Hill Films*

Acknowledges the heritage left by the author.

RECORDINGS

The History of Music in Sound — 33⅓ rpm. — RCA Educational Sales*

Ten volumes: "Ancient and Oriental Music"—"Early Medieval Music up to 1300"—"Art Nova and the Renaissance"—"The Age of Humanism"—"Opera and Church Music"—"The Growth of Instrumental Music"—"The Symphonic Outlook"—"The Age of Beethoven"—"Romanticism"—"Modern Music."

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*For complete address of source, see page 127.

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SOURCES

McGraw-Hill Films
330 West 42nd Street
New York, N. Y. 10036

Baily-Film Associates
11559 Santa Monica Boulevard
Los Angeles, California 90025

Henk Newenhouse
A Division of Novo
1825 Willow Road
Northfield, Illinois 60093

RCA Educational Sales
1133 Avenue of the Americas
New York, N. Y. 10036

BFA Educational Media
2211 Michigan Avenue
Santa Monica, California 90404

AFRO-AMERICAN

FILMSTRIPS

Africa # 316 — Each with 33⅓ rpm. record, color — Warren Schloat, Shorewood Publishers, Incorporated, 724 Fifth Avenue, New York City, New York 10019

Set 1 Music: the history and usage of wind, string, and percussion instruments in African tribes. Set 2 Textiles: various uses of textiles and their fulfillment of the aesthetic needs of the African. Set 3 Jewelry: the role of jewelry in African societies. Set 4 Architecture: an overview of African architecture.

African Art and Culture — Each with 33⅓ rpm. record, color — Warren Schloat, Shorewood Publishers, Incorporated, 724 Fifth Avenue, New York City, New York 10019

Set 1 Early Art: the African culture reflected in visual art, music and dance. Set 2 Sculpture: cultural diversity and evolution of African tribes through their sculpture. Set 3 Masks: presentation of the sociological, moral, ethical, and religious fulfillment through masks. Shows their use with song and dances.

The Kingdom of Benin #330 — color — **Life** Education Program, Box 834, Radio City Post Office, New York City, New York 10019

Excellent depiction of cultural and aesthetic developments of this famous Afro-European era.

Understanding Afro-American Art #301 — 33⅓ rpm. record, color — Educational Dimensions Corporation, Box 146, Great Neck, New York 11023

Fine presentation of essential aspects of Afro-American aesthetic heritage.

Understanding African Art #301 — 33⅓ rpm. record, color — Educational Dimensions Corporation, Box 146, Great Neck, New York 11023

Succinct illustration of ancient as well as contemporary art forms.

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FILMS FOR PURCHASE

Anansi the Spider — 10 minutes, color, $140*

Texture Films, Incorporated
1600 Broadway
New York City, New York 10019

Gerald McDermott animates the lively adventures of the cunning folk hero of the Ghana Ashanti people.

In African Hands — 20 minutes, color, $240*

Texture Films, Incorporated
1600 Broadway
New York City, New York 10019

The dramatic ways in which the people and nations of Africa are emerging on their own since the end of colonialism.

The Ancient Africans — 27 minutes, color, $325*

The International Film Foundation, Incorporated
475 Fifth Avenue
New York City, New York 10017

Transports the viewer back through African history before the written records were made. The life of the people is seen through their arts, trade, architecture, monuments, and religion. Utilizes Dr. Peter Shinnie, University of Khartoum as resource person.

FILMS FOR RENTAL

Africans All — 20 minutes, color

Audio Visual Department
Southeast Missouri State College
Cape Girerdeau, Missouri 63701

The arts are integrated in relationship to the cultures of Africa from the past to the present.

Africa: An Introduction — 18 minutes, color

University of Missouri-Columbia
University Extension Division
Audio Visual and Communication Services
Whitten Hall
Columbia, Missouri 65201

An overview of Africa. Shows major differences between desert, grassland, and the tropics. Explains characteristics of various African people.

Africa in Change — 17 minutes, color

Visual Aids Service
University of Illinois
Division of University of Extension
704 South Sixth Street
Champaign, Illinois 61920

Shows the cultural lag and cultural pressures that beset Africans.

Buma: African Sculpture Speaks — 22 minutes, color

Visual Aids Service
University of Illinois
Division of University of Extension
704 South Sixth Street
Champaign, Illinois 61920

Excellent film which traces African aesthetic history through usage of masks.

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*Price subject to change.

Continent of Africa: Lands below the Sahara	22 minutes, B&W	University of Missouri-Columbia University Extension Division Audio Visual and Communication Services Whitten Hall Columbia, Missouri 65201

An overview of the sub-Sahara land mass. Shows causes and effects of Africa's many political and social revolutions. A fine illustration of the physical geography of this region.

Discovering Jazz	21 minutes, color	BFA Education Media 2211 Michigan Avenue Santa Monica, California 90404
Discovering the Music of Africa	22 minutes, color	BFA Educational Media 2211 Michigan Avenue Santa Monica, California 90404
Discovering the Music of Africa	22 minutes, color	University of Missouri-Columbia University Extension Division Audio Visual and Communication Services Whitten Hall Columbia, Missouri 65201

Presentation of musical instruments, African melodies, and rhythms.

Heritage in Black	27 minutes, color	Visual Aids Service University of Illinois Division of University of Extension 704 South Sixth Street Champaign, Illinois 61920

Presents an overview of the varied and rich contributions made to the growth and development of the United States by black Americans.

Heritage of the Negro	30 minutes, B&W	Visual Aids Service University of Illinois Division of University of Extension 704 South Sixth Street Champaign, Illinois 61920 **or** Audio Visual Department Southeast Missouri State College Cape Girardeau, Missouri 63701

Examines what the term "Negro" means to an Afro-American. Looks at the history of ancient Africa and looks for its significance to contemporary black Americans.

Old Africa and the New: Ethiopia and Botswana	17 minutes, color	University of Missouri-Columbia University Extension Division Audio Visual and Communication Services Whitten Hall Columbia, Missouri 65201

Presents viewers with vital aspects about the African past.

People of the Congo	11 minutes, B&W	University of Missouri-Columbia University Extension Division Audio Visual and Communication Services Whitten Hall Columbia, Missouri 65201

Intimate study of a primitive people whose life-line and culture has persisted to the present time.

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MAN'S HERITAGE IN THE ARTS (Cont.)

SLIDES

Afro-American Artists—1800-1968
40 2″x2″ slides, color
Prothmann Associates, Incorporated
650 Thomas Avenue
Baldwin, New York 11510

Compiled by Carroll Greene, Curator of the Afro-American art collections, Frederick Douglas Institute, Washington, D.C. Slides are accompanied with printed commentary for each of the slides. Has Faith Ringgold's "Die" referred to in the text by the present writer.

Stone Art of Non-European Cultures AH 970
19 2″x2″ slides, color
American Library Color Slide Company, Incorporated
305 East 45th Street
New York City, New York 10017

An invaluable aid in understanding the African pre-historic art heritage.

TEACHER'S GUIDE

ART AND MAN volume I, #3
"African Heritage"
Scholastic Magazine, December, 1970
Englewood New Jersey 07631

A profusely illustrated sixteen page magazine on the topic of African art. Presents significant aspects of African visual arts. Excellent for reference in relation to the text prepared by the present author.

A "Teacher Edition" also comes with the above. Has suggested activities and an excellent bibliography on art, literature, and music. It is a concrete aid for the teacher beginning to present African art in a humanities course.

BIBLIOGRAPHY

MAN'S HERITAGE IN THE ARTS

A CRITICAL HISTORY OF CHILDREN'S LITERATURE

Meigs, Cornelia, et al.
The Macmillan Company, 1953
New York
Hardback, 6⅜ x 9½
624 pages

A critical analysis of the children's literature which has endured the passages of time, and why it has lasted.

A HANDBOOK TO LITERATURE

Thrall, William Flint, and Addison Hibbard
The Odyssey Press, 1960
New York
Paperback, 5⅜ x 8½
598 pages

An alphabetical listing of articles discussing terms in current use in English and American literary history and criticism, as well as an outline of literary history which lists in chronological order the major events in literary history from the beginning to the present.

A HISTORY OF ART FROM PREHISTORIC TIMES TO THE PRESENT

Bazin, Germain
Bonanza Books, 1959
New York
Hardback, 6⅝ x 9⅜
574 pages

A historical work, designed to give the uninitiated reader as many precise ideas and established facts as possible. Includes 688 illustrations.

0139

A LITERARY HISTORY OF ENGLAND

Baugh, Albert C.,
Appleton-Century-Crofts, Inc. 1948
New York

Hardback, 6⅝ x 9¾
1673 pages

A comprehensive history of the literature of England. Very scholarly, and written in much depth.

A NEW WORLD HISTORY OF ART

Cheney, Sheldon
Holt, Rinehart, and Winston, 1956
New York

519 plates with running historical account.

AN INTRODUCTION TO MUSIC AND ART IN THE WESTERN WORLD

Wold, Milo, and Edmund Cykler
Wm. C. Brown Company, 1965
Iowa

Paperback, 6 x 9
320 pages

Introduces the stylistic character and cultural climate of the important art epochs and shows how the various arts responded to the same socio-cultural conditions.

AN OUTLINE HISTORY OF MUSIC

Wold, Milo, and Edmund Cykler
Wm. C. Brown Company, 1966
Iowa

Hardback, 6⅛ x 9⅛
285 pages

Designed to be used as an outline and review for any standard text on the subject. Also designed as a guide to musical examples that explain and illustrate the historical development of music.

AN OUTLINE OF THE HISTORY OF MUSIC

Miller, Hugh Milton
Barnes and Noble, Inc., 1947
New York

Paperback, 5½ x 8¼
254 pages

An outline, omitting nonessentials, but with emphasis upon the organization of essential historical information having a direct bearing upon the actual music of any given period.

AN OUTLINE OF THE HISTORY OF MUSIC

Nef, Karl
Columbia University Press, 1964
New York

Hardback, 6¼ x 9¼
400 pages

A desire on the part of the author to provide an introductory manual which would be of interest to the beginner in musical history. Quite difficult to read.

ART THROUGH THE AGES

Gardner, Helen
Harcourt, Brace and World, Inc., 1970
New York

Provides a clear and coherent chronological account of the history of art throughout the world.

140

FUNDAMENTALS OF MUSIC APPRECIATION

Fishburn, Hummel
David McKay Company, Inc., 1965
New York

Paperback, 5⅜ x 8
268 pages

By pointing out some of the important essentials of the music, it is hoped that the listener will have a good chance to learn to appreciate the music much sooner than he might do otherwise.

HANDBOOK FOR MUSIC 100— AN INTRODUCTION TO MUSIC HISTORY

Brown, Robert B., et al.
American Book Company, 1967
New York

Paperback, 7 x 9
86 pages

Traces the development of music from primitive man to the present through the use of high-fidelity recordings and many full-color slides.

THE HUMANITIES

Dudley, Louise, and Austin Faricy
McGraw-Hill Book Company, Inc., 1960
New York

Hardback, 6¼ x 9¼
466 pages

A study of the arts through their common principles: subject, function, medium, elements, organization, and style, helping the student to make his own criticism and analysis.

LISTENING TO MUSIC CREATIVELY

Stringham, Edwin J.
Prentice-Hall, Inc., 1948
New York

Hardback, 6¼ x 9¼
497 pages

An attempt to introduce the reader to a broad world of music by revealing some of music's inner workings, its historical traditions, its vocabulary, and its creative spirits.

MODERN ART MOVEMENTS

Copplestone, Trewin
Spring Books, 1962
London

Hardback, 9⅝ x 10¾
43 pages

Concerned with the works of six important groups of painters: Fauvism, Cubism, Expressionism, Futurism, De Stijl, and Surrealism, and contains many colored plates of these styles.

MUSIC AND MAN

McKinney, Howard D.
American Book Company, 1948
New York

Hardback, 6 x 9
405 pages

A general outline of a course in music appreciation based on cultural backgrounds. Includes many pictures of architecture and painting, references to history, and suggestions for social and political understanding.

MUSIC: THE LISTENER'S ART

Ratner, Leonard G.
McGraw-Hill, 1966
New York

Hardback, 6½ x 9½
463 pages

Provides the music listener with tools and with means by which he can better analyze, evaluate, and appreciate the music he hears—thereby increasing his understanding of music.

141

MUSIC THROUGH THE CENTURIES

Rossi, Nick, and Sadie Rafferty
Bruce Humphries, 1963
Boston

Hardback, 6¼ x 9½
744 pages

Investigates the constituent elements of music and the inter-relationships which exist among them, thereby helping the learner to relate the music he hears to the total culture from which it came.

OUR MUSICAL HERITAGE

Sachs, Curt
Prentice-Hall, Inc., 1960
New Jersey

Hardback, 6½ x 9¼
351 pages

Attempts to give the reader an idea of the essential trends of thought and style of music and avoids an emphasis on names of composers and other personalities.

THE OXFORD COMPANION TO AMERICAN LITERATURE

Hart, James D.
Oxford University Press, 1965
New York

Hardback, 6¼ x 9½
991 pages

An alphabetical listing of authors, works, and societies.

THE OXFORD COMPANION TO ENGLISH LITERATURE

Harvey, Paul
Oxford University Press, 1964
London

Hardback, 6½ x 9⅜
931 pages

An alphabetical listing of authors, works, and societies.

THE PANTHEON STORY OF ART FOR YOUNG PEOPLE

Ruskin, Ariane
Random House, Inc., 1964
New York

Hardback, 9½ x 12⅞
153 pages

A book dealing with the essentials that children would understand. Easily read, with many fine illustrations and explanations.

PEOPLE AND MUSIC

McGehee, Thomasine C., and Alice D. Nelson
Allyn and Bacon Inc., 1966
Boston

Hardback, 6½ x 9½
451 pages

Based on the premise that the enjoyment of music is inseparably associated with an understanding of what music has meant to people of all time and all places; and especially what music means to people today. Many illustrations serve as a unifying factor.

PICTURED STORY OF ENGLISH LITERATURE

Cunliffe, J. W.
D. Appleton-Century Company, 1933
New York

Hardback, 6¼ x 9⅜
436 pages

A readable account of the growth of English literature with many illustrations which enables the reader to see what the great writers and the books they wrote really looked like, and what the surroundings were in which the writers lived.

THE READERS ENCYCLOPEDIA

Benet, William Rose
Thomas Y Crowell Company, 1965
New York

Hardback, 7 x 10
1118 pages

RUDIMENTS OF MUSIC

Castellini, John
W. W. Norton and Company, Inc., 1962
New York

Hardback, 7¾ x 10¼
239 pages

An easily read approach to music fundamentals covering such topics as scales, meter, chords transposition, and pitch, with a short historical resume of each.

THE STORY OF ART

Gombrich, E. H.
Phaidon Publishers Inc., 1952
New York

Hardback, 7¼ x 10
462 pages

Contains 370 illustrations. Intended for those who feel in need of some first orientation in the world of art.

THE UNDERSTANDING OF MUSIC

Hoffer, Charles R.
Wadsworth Publishing Company, Inc., 1967
California

Organized basically in a chronological manner according to stylistic periods. Written in a vigorous and clear style, and incorporating to some extent, the relationship of music with the other arts.

AFRO-AMERICAN

Art:

AFRICAN ROCK ART

Bentjes, Burchard
Clarkson N. Potter, Incorporated, 1970
New York

Hardback, 7¼ x 10
104 pages

The text is devoted to in-depth study of African rock art.

AFRICAN ART

Meauze, Pierre
The World Publishing Company, 1968
Cleveland

Hardback, 9¾ x 12½
219 pages

It needs to be considered in its entirety to gain valuable aesthetic insights for developments in African art.

AFRICAN SCULPTURE

Fagg, William, and Margaret Plass
E. P. Dutton and Company, Incorporated, 1964
New York

Paperback, 4¼ x 7
204 pages

A Studio Vista paperback with a unique approach in tying together African stylistic motifs from various areas with European motifs. It also presents insights on Benin aesthetic culture.

AMERICAN NEGRO ART

Dover, Cedric
New York Graphic Society, 1960
New York

Hardback, 7 x 9½
186 pages

Provides detailed evolution of the Afro-American artist. Provides excellent list of Afro-American artists from this era. Fine bibliography also given.

143

ART IN AFRICA

Bodrogi, Tibor
McGraw-Hill Book Company, 1968
New York

Hardback, 7 x 9½
131 pages

Bears rereading to get continuity of past, present, and future considerations for African Art.

BLACK ARTISTS ON ART

Lewis, Samella A., and Ruth G. Waddy
Contemporary Crafts Publishers, 1969
Los Angeles

Paperback, 7¼ x 10¼
132 pages

Examples of prints, paintings, and sculptures as well as comments by 75 black artists on their own creations. Biographical sketches are also provided. Full color slides (2″ x 2″—total of 40 slides) accompany text.

EARLY MAN

Howell, F. Clark
Time-Life Books, 1970
New York

Hardback, 8¼ x 10¾
200 pages

Provides an overview of prehistoric man and role of Africans in this era.

MODERN NEGRO ART

Porter, James A.
The Dryden Press, 1943
New York

Hardback, 6 x 9
272 pages

Breaks down some of the Afro-American aesthetic heritage into centuries and decades. Excellent bibliography.

PRIMITIVE ART

Boas, Franz
Dover Publications, Incorporated, 1955
New York

Paperback, 5½ x 8
372 pages

Provides references to Africa along with other primitive culture. Furnishes many ways of analyzing art from this era.

PRIMITIVE ART

Christensen, Erwin O.
Bonanza Books, 1955
New York

Hardback, 9¾ x 11
384 pages

Provides overview of political, sociological, historical basis for Negro sculpture.

PRINTS BY AMERICAN NEGRO ARTISTS

Roelof-Lanner, T. V., ed.
Cultural Exchange Center of Los Angeles, 1967
Los Angeles

Hardback, 8½ x 11
51 pages

"One Hundred-Fifty Years of Afro-American Art" by James A. Porter. Concise and factual aesthetic history of Afro-Americans during these times.

THE ART OF AFRICA

Battis, Walter, and others
Shuter, and Shooter, 1958
New York

Hardback, 7 x 9
140 pages

Chapter I—Analyzes prehistoric rock paintings of Africa.

144

THE ART OF AFRICA

Leuzinger, Elsy, Ann E. Keep, trans.
Crown Publishers, Incorporated, 1960
New York

Hardback, 7 x 9
247 pages

See "Index" for numerous references to Nok and Ife peoples. Amazingly comprehensive content. Refers to overview of Africans, their religion, their geographical habitat, their sociology, their architecture (what can be documented), their tribal characteristics.

Maps give the layman many insights into art styles. Index and bibliography serve as rich resources. Gives basic considerations on Benin art form, predecessors, and successors.

THE BACKGROUND OF AFRICAN ART

Herskovits, Melville J.
Biblo and Tanner, 1967
New York

Hardback, 5½ x 8
64 pages

Shows the culture of various African peoples. Has many illustrations and maps to locate places and peoples.

VANISHED CIVILIZATIONS

Bacon, Edward
McGraw-Hill Book Company, Incorporated, 1963
New York

Hardback, 10 x 13¾
369 pages

Treats the African rock paintings.

Literature:

AFRICAN HERITAGE

Crachler, Jacob, ed.
Crowell-Collier Press, 1963
New York

Hardback, 5½ x 7¼
286 pages

It gives a flavor of primitive oral literature tradition in its poems, folk tales, and other literary forms.

AFRICAN POETRY

Beier, Ulli
Cambridge University Press, 1966
Cambridge

Hardback, 5½ x 8½
80 pages

A succinct but excellent anthology in which many traditions from the African past are utilized.

BLACK AMERICA

Resch, Richard, ed.
D. C. Heath and Company, 1969
Lexington, Massachusetts

Paperback, 6 x 9¼
261 pages

A wide variety of essays by leaders of the black ethnic group related to their problems of twentieth century America.

BLACK EXPRESSION

Gayle, Addison
Weybright and Talley, 1969
New York

Paperback, 5¼ x 8¼
394 pages

Gives history of literary forms in folk culture, poetry, drama, and fiction.

145

DARK SYMPHONY: NEGRO LITERATURE IN AMERICA

Emanual, James A., and Theodore L. Gross, eds.
The Free Press, 1968
New York

Paperback, 5½ x 8¼
604 pages

Introduction to the Afro-American creators of literature its various forms.

FROM A BLACK PERSPECTIVE

Hughes, Douglas A., ed.
Holt, Rinehart, and Winston, 1970
New York

Paperback, 6 x 9
247 pages

Contemporary essays by James Baldwin, Le Roi Jones, Martin Luther King, Jr., and others.

INTRODUCTION TO AFRICAN LITERATURE

Beier, Ulli
Northwestern University Press, 1967
Evanston

Hardback, 5½ x 7½
272 pages

Part I—"The Oral Traditions." The remainder presents variety of African literary forms.

NEO-AFRICAN LITERATURE: A HISTORY OF BLACK WRITING

Jahn, Janheinz
Grove Press, Inc., 1968
New York

Hardback, 5¼ x 8¼
301 pages

Presents a variety of literary forms and African history.

THE AFRICAN PAST: CHRONICLES FROM ANTIQUITY TO MODERN TIMES

Davidson, Basil
Little Brown and Company, 1964
Boston

Hardback, 5¼ x 8¼
392 pages

Shows the separate as well as the intertwining history of Africa. Historical and literary records of the history of Africa.

THE BOOK OF NEGRO FOLKLORE

Hughes, Langston, and Arna Bontemps, eds.
Dodd Mead and Company, 1958
New York

Hardback, 5½ x 8½
624 pages

Well-written and comprehensive text on a variety of literary forms which Afro-American folklore developed in America.

TROPICAL AFRICA

Coughlan, Robert, and the Editors of **Life**
Time, Incorporated, 1962
New York

Hardback, 8 x 12½
176 pages

A very readable and well illustrated text. Traces the political, social and aesthetic development of the African from earliest times to the present.

Music:

A PICTORIAL HISTORY OF JAZZ

Keepnews, Orrin, and Bill Grauer, Jr.
Crown Publishers Incorporated, 1961
New York

Hardback, 8 x 11
282 pages

A brief text and a great variety of photographs and drawings related to music and musicians from this and previous black American eras.

BEEN HERE AND GONE

Ramsey, Frederick
Rutgers University Press, 1960
New Brunswick, New Jersey

Hardback, 6 x 9½
177 pages

Many photos enliven the format of this book on the vocal and instrumental musical heritage of the Afro-American.

MUSIC IN NEW ORLEANS: THE FORMATIVE YEARS, 1791-1841

Kmen, Henry A.
Louisiana State University Press, 1966
Baton Rouge

Hardback, 7 x 10
314 pages

Gives Afro-American developments of these times. Excellent discography (records) and references to written music.

MUSIC IN PRIMITIVE CULTURE

Nettl, Bruno
Harvard University Press, 1956
Cambridge

Hardback, 6 x 9
182 pages

Contains "List of Examples of Primitive Music." Gives many musical terms a layman can understand. Also analyzes African primitive art.

THE NEGRO AND HIS MUSIC AND NEGRO ART: PAST AND PRESENT

Locke, Alain
Arno Press and the New York Times, 1969
New York

Hardback, 5¼ x 8½
264 pages

Part II—"Negro Art—Past and Present." Gives scholarly and yet readable aesthetic history of Afro-American during this era. Excellent suggestions for interesting activities at the end of each chapter in text. Divided into two parts: I. Music, II. Art.

THE SOUND OF SOUL

Garland, Phyl
Henry Regnery Co., 1969
Chicago

Hardback, 5½ x 8¼
246 pages

Not only presents quite-recent developments in soul and allied black musical forms but traces all other significant black musical forms back to the arrival of the Afro-American in America. Excellent discography in the back.

THE WORLD OF SOUL: BLACK AMERICAS CONTRIBUTION TO THE POP MUSIC SCENE

Shaw, Arnold
Cowles Book Company, Incorporated, 1970
New York

Hardback, 5½ x 8¼
306 pages

The author has the gift of expressing musical history in a way that stays with the mind. Excellent discography and references to written music.

AMERICAN INDIAN

Art:

AMERICAN INDIAN ARTS

Selon, Julia M.
The Ronald Press Company, 1962
New York

Hardback, 5⅞ x 9
246 pages

Excellent introductory text to the arts and handicrafts of the North American Indian.

147

INDIAN AND ESKIMO ARTIFACTS OF NORTH AMERICA

Miles, Charles
Bonanza Books, 1963
New York

Hardback, 8½ x 11
244 pages

Treats the topics of music and art along with historical, religious, political, and economic aspects of these cultures. Profusely illustrated.

INDIAN ART IN AMERICA

Dockstader, Frederick J.
The New York Graphic Society, n.d.
Greenwich, New York

Hardback, 9½ x 10¾
224 pages

A classic work by an outstanding authority on this ethnic group. Objective and yet sensitively sympathetic presentation of cultural and aesthetic heritage of this group.

INDIAN ART OF THE AMERICAS

Appleton, LeRoy H.
Scribner's Sons, 1950
New York

Hardback, 9 x 12
279 pages

Comprehensive in scope and treatment of ancient North and Meso American Indian.

NORTH AMERICAN INDIAN ART

Siebert, Erna and Werner Forman
Drury House, Ltd., 1967
London

Hardback, 9½ x 11¾
40 pages

Presents aesthetic, religious, and sociological interrelationships involved in production of masks, wood carvings, ceremonial dress, and other art forms. Excellent illustrations, 107 plates in full color.

Literature and General History:

A PICTORIAL HISTORY OF THE AMERICAN INDIAN

La Farge, Oliver
Crown Publishers, Inc., 1952
New York

Hardback, 8¾ x 12
271 pages

Excellent overview of the historical and cultural development of the North American Indian from pre-historic to present times.

INDIANS OF THE AMERICAS

Collier, John
The New American Library of World Literature, Inc., A Mentor Book, 1947
New York

Paperback, 4¼ x 7
191 pages

Reveals, among other things, the Indian's will to survive culturally, aesthetically, sociologically, and physically against the destructive influences of various exploiters of the Indian. From pre-history to the middle twentieth century.

INDIANS OF YESTERDAY

Gridley, Marion E.
M. A. Donohue and Company
Chicago

Hardback, 9½ x 12
63 pages

Highly educational introduction to the life-style of this culture. Follows history and value development from ancient to nineteenth century eras.

148

MAN'S RISE TO CIVILIZATION AS SHOWN BY THE INDIANS OF NORTH AMERICA FROM PRIMEVAL TIMES TO THE COMING OF THE INDUSTRIAL STATE

Farb, Peter
E. P. Dutton and Company, Inc., 1968
New York

Hardback, 6¼ x 9¼
332 pages

Quite entertaining scholarly "detective work" in tracing concrete as well as theoretical aspects of Indian culture from ancient times to the present and from theoretical origins in the Orient to North America. Fine comparisons between art and the culture from whence it sprang.

NORTH AMERICAN INDIAN

Davis, Christopher
Hamlyn Publishers Groups, Ltd., 1969
London

Hardback, 8 x 11
144 pages

Excellent aid in understanding the mis-treatment of the Indian by the white man and consequent loss of individual and group race aesthetic heritage as well as identity.

Music:

AMERICAN INDIANS SING

Hoffman, C.
John Day Company, 1967
New York

Hardback, 8 x 11
96 pages

The role for, and rationale of, Indian music—primarily melodies—in daily life. Well illustrated with photographs and examples of Indian music which have been put into written form for understanding by the white man. Comes with a "phono-disc" having a variety of musical examples in text.

ETHNOMUSICOLOGY OF THE FLATHEAD INDIANS

Merriam, Alan P.
Aldene Publishing Company
Chicago

Hardback, 6¾ x 10
403 pages

Surveys the total variety of musical forms of expression in this tribe within its cultural content. Many examples given in standard method of writing in Western musical notation.

CHINESE

Art:

A HISTORY OF FAR EASTERN ART

Lee, Sherman E.
Harry Abrams, Inc., 1964
New York

Hardback, 8¾ x 11½
525 pages

"A must" for any reading on the art of the Far East. Scope is from the prehistoric to the nineteenth century eras.

A SHORT HISTORY OF CHINESE ART

Sullivan, Michael
University of California Press, 1967
Berkeley

Hardback, 5⅜ x 7½
279 pages

Highly recommended for student and teacher alike to easily gain an overview. Has many cross references to aid in learning.

149

FOUNDATIONS OF CHINESE ART

Willetts, William
McGraw-Hill Book Company, 1965
New York

Hardback, 8¾ x 10¾
456 pages

Contents show a range from pre-historic to modern eras. Examines art forms in jade, ivory, pottery, lacquer, silk, sculpture, and other materials. Has 91 maps and drawings.

ORIENTAL ARCHITECTURE IN COLOR (sic)

Speiser, Werner
Viking Press, 1965
New York

Hardback, 8½ x 11
504 pages

Profusely illustrated with generous-sized full color photographs of architectural examples in Islamic, Indian, Chinese, and other Far Eastern cultures.

THE HORIZON BOOK OF THE ARTS OF CHINA

Froncek, Thomas, managing editor
American Heritage Company
New York

Hardback, 8¾ x 12
383 pages

Thoroughly enjoyable as well as instructional reading for student or teacher. Replete with information on the art, culture, and history of China.

Literature and General History:

A HISTORY OF MODERN CHINESE FICTION

Hsia, C. T.
Yale University Press, 1961
New Haven

Hardback, 5¾ x 8⅝
662 pages

A critical survey of contemporary Chinese fiction. Reviews the works of 20 important Chinese authors. Interweaves the cultural and historical background with the art.

ANTHOLOGY OF CHINESE LITERATURE FROM EARLY TIMES TO THE FOURTEENTH CENTURY

Birch, Cyril, ed.
Grove Press, Inc., 1965
New York

Hardback, 6⅛ x 9⅛
492 pages

Ideal introduction to study of this area. Covers a span of 2,000 years from Chou to Yuen Dynasty. Among other items it contains writings, songs, and biographies of famous Chinese individuals.

APPROACHES TO THE ORIENTAL CLASSICS

deBary, W. Theodore
Columbia University Press, 1958
New York

Hardback, 5⅝ x 7⅝
262 pages

Practical problems analyzed in the teaching of Oriental humanities. Has an extensive reading list for reference.

A TREASURY OF ASIAN LITERATURE

Yohannan, John D., ed.
The John Day Company, 1956
New York

Hardback, 5½ x 8⅝
48 pages

Contains poetry and prose of Asia, Persia, India, China, and Japan. Has an excellent chronology of the literary heritage from these cultures.

1501

THE HORIZON HISTORY OF CHINA

Kotkar, Norman, editor-in-chief
American Heritage Company, 1969
New York

Hardback, 9 x 12
415 pages

Sound resource for teacher to gain historical perspective of Chinese culture and history. Has excellent map.

THE WISDOM OF CHINA AND INDIA

Yutang, Lin
Random House
New York

Hardback, 6⅜ x 9¼
1104 pages

Quite varied in content, has such areas as Chinese mysticism, democracy, sketches of Chinese life, and examples of Chinese wit and wisdom.

Music:

MUSICAL NOTATION OF THE ORIENT

Kaufmann, Walter
Indiana University Press, 1967
Bloomington

Hardback, 6¼ x 9¾
489 pages

Presentation of Chinese musical idioms, forms, and instruments. Also relates Oriental to North American Indian music.

JEWISH

Art:

A HISTORY OF JEWISH ART

Lansberger, Franz
The Union of American Hebrew Congregations, 1946
Cincinnati

Hardback, 6 x 9¼

Consists of two parts: I. to discover Jewish art in life, and II. to present a historical treatment of Jewish art from the past to the present.

JEWISH ART

Roth, Cecil, ed.
McGraw-Hill Book Company, 1961
New York

Hardback, 7⅛ x 10½
971 pages

Nineteen distinguished Jewish contributors present various aspects of Jewish art. Includes topics related to sculpture, painting, and architecture from ancient to modern times.

THE SHAPE OF CONTENT

Shahn, Ben
Harvard University Press, 1963
Cambridge

Hardback, 5¾ x 9
204 pages

Classic text on the nature of art and its process based on the life and beliefs of the Jewish artist-author, Shahn.

151

Literature and General History:

A HISTORY OF JEWISH LITERATURE

Waxman, Meyer
T. Yoseloff, Publishers, 1960
New York

Hardback, 5⅝ x 8¼
5 volumes
530, 711, 767, 1311, and 361 pages

Delineates Jewish literary heritage from post-Biblical to twentieth century times.

MASTERPIECES OF HEBREW LITERATURE: A TREASURY OF 2,000 YEARS OF JEWISH CREATIVITY

Levant, Curt, ed.
KTAV Publishing House, Inc., 1969
New York

Hardback, 5⅞ x 9
570 pages

Many selections from Jewish literary heritage. The following are representative of some of the topics: the Aprocrypha, the Talmud, and the Sedder.

THE FLOWERING OF MODERN JEWISH LITERATURE

Menachim, Ribalow. Judah Nadich, translator
Twayne Publishers, 1959
New York

Hardback, 6 x 9
394 pages

Basic aid for understanding the shaping of modern Jewish literature. Influence cited of Bialik, Tchernikovsky, and Shneur.

Music:

JEWISH MUSIC IN ITS HISTORICAL PERSPECTIVE

Idelson, A. Z.
Henry Holt, 1929
New York

Hardback, 6 x 9
535 pages

Quite a definitive study of the origins and developments of Jewish music in the United States. Also traces Jewish musical heritage to its antecedents.

MEXICAN

Art:

A HISTORY OF LATIN AMERICAN ART AND ARCHITECTURE

Castedo, Leopoldo. Phyllis Freeman, translator
Frederick A. Praeger, Publishers, 1969
New York

Hardback, 5⅞ x 8
320 pages

Authoritative and comprehensive work on the aesthetic heritage of the Meso-American from pre-Columbian to contemporary times. Maps and illustrations make the text quite clear. Gives many insights on mid-twentieth century Mexican art.

ANCIENT MEXICO

Bernal, Ignacio
McGraw-Hill Book Company, 1968
New York

Hardback, 11 x 13½
159 pages

Easily read book on the art and architecture of ancient Mexico. Has 60 hand-mounted and full-color plates with an excellent map for reference.

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MEXICO: A HISTORY IN ART

Smith, Bradley
Harper and Row
New York

Hardback, 8¾ x 12½
296 pages

Shows inter-relationships between art and life—from prehistoric to contemporary aspects of Mexican art.

MEXICO IN PICTURES (Second Edition)

Kusch, Eugen
Hans Carl Press, 1957
Nuremberg

Hardback, 8¾ x 11⅝
151 pages

Pictorial survey of people, places, and art of Mexico—past to present.

STYLE IN MEXICAN ARCHITECTURE

Aldrich, Richard
University of Miami Press, 1968
Coral Gables, Florida

Hardback, 9¾ x 13
111 pages

Stylistic analysis from post-Columbian to contemporary eras in Mexican architecture. Has excellent maps for student and teacher.

THE MEXICAN MURALISTS

Reed, Alma
Crown Publishers, Inc., 1960
New York

Hardback, 7¼ x 10
191 pages

Traces Mexican art heritage. Concentrates on the art of the mural and its leading exponents: Rivera, Orozco, and Siqueiros. Shows their sociological motivation in producing their murals.

Literature and General History:

PRE-COLUMBIAN LITERATURES

Arias-Larreta, Abraham
The New World Library, 1964
Los Angeles

Hardback, 5⅞ x 9
118 pages

Refers to concepts about the world view of the Aztec, Maya, Inca, and Quiche cultures and their literature.

SIX FACES OF MEXICO

Ewing, Russell
University of Arizona Press
Tucson

Hardback, 9 x 12
310 pages

Gives resources for teacher and student in order to gain an overview of the historical and contemporary developments of the Mexican people. Concern evident for the history, people, geography, government, economy, literature, and art of Mexico.

Music:

MUSIC IN AZTEC AND INCA TERRITORY

Stevenson, Robert
University of California Press, 1968
Berkeley

Hardback, 6½ x 10
378 pages

Entertaining and yet quite worthwhile reading about the above-mentioned cultures and their musical forms.

SPANISH CATHEDRAL MUSIC IN THE GOLDEN AGE

Stevenson, Robert
University of California Press, 1961
Berkeley

Hardback, 7 x 10½
523 pages

The development of religious music in Spain in the sixteenth century. This music was introduced into the Mexican culture along with, and after, the coming of the Spanish explorers.

SPANISH MUSIC IN THE AGE OF COLUMBUS

Hoff, Martinus N. J.
University of California Press
Los Angeles

Hardback, 7¼ x 10¾

Analyzes Spanish music in the era of Columbus. Music from this era influenced the development of Mexico's musical heritage.

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AREA FOUR

Man's Pursuit of Values Through the Arts

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Man's Pursuit of Values Through the Arts

OVERVIEW

Man's concern for values* has been a primary factor in motivating him to action and in elevating him intellectually and emotionally above his environment. He has developed his own concern for and understanding of values beyond the point of mere existence and has sought to enhance his life as an individual - well as in his various social and political groups. As his values have changed through the years, they have been objectified—encoded—so that a communication could take place. Communication has occurred in artistic form as well as in merely utilitarian form, and has sought to transmit both tangible and intangible, aesthetic and utilitarian values from person to person, place to place, and time to time. The word "values" has, in the process of its semantic evolution, developed meanings in various degrees of depth as it is considered from various points of view and under the influence of various motives.

The area on values provides a means of recognizing the student's present values, his capacities for examination of his values, and the development of a sounder basis for further accepting values. If he is to do these things, he must become more aware of the great range of values possible for man and realize the points of view and motivations related to values. When he realizes the validity of this point of view, he will begin to develop greater maturity in his value system.

The teacher should understand that each person approaches a deeper understanding of values through his own personal experiences. One should make the effort to examine those experiences and try to explain them not only to himself but to others as well. When he reaches the point that he can commit himself by deciding on the value of a work, an idea, or a thing, and can coherently explain valid reasons for that commitment, then his value system can develop into a mature emotional sensitivity in the arts.

For this reason, this area seeks to develop intrinsic personal values based on careful analysis of many factors which are both aesthetic and utilitarian. It will hopefully lead to a greater awareness of humanness in the student as an artist and as a consumer. As problems are developed by the teacher for adaptation to the particular classroom situation, they must involve the student in a sequence of actions which lead to commitments on his part. These commitments must be based on a serious approach to the problem of judgment. The student will need:

1. To find information that will make possible an increase in his knowledge about the idea or thing to be judged.
2. To weigh all the information he gathers in the light of his experiences.
   a. In the light of all immediate situations as he is confronted with the need to make a choice.
   b. In the light of future consequences of his choosing from among the alternatives of the situation.

Judgments made must require a commitment on the part of the student and a justification of that commitment at least to himself.

Without a process similar to this, the student may never realize the necessity of communicating his values beyond making an arbitrary taste statement. He must begin to do more than simply like an idea or a work of art. He must begin to understand why he likes it and why it is or is not of high quality. An excellent way of approaching that kind of understanding and emotional maturity is through the experience of judging and justifying that choice.

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*"**Value**" as used here denotes quality rather than the lightness-darkness element of visual arts. See Glossary.

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THE JUNIOR HIGH SCHOOL STUDENT CONSIDERS THE DEVELOPMENT OF VALUES

Throughout the major portion of this guide we have dealt with problems involving various areas of the subject and activities which may be studied by both teacher and student. We turn now to an area which must be discussed in such a guide as this but which may rarely, if ever, be treated as the subject of a unit of teaching. That area is the development of values.

The junior high school student (and indeed most people) will not set out to consciously develop values. This area is not discussed here to make the student and teacher feel obligated to study values and to arrive at a particular level of "good taste" and "correct values." Values, in relation to studies of the arts, exist only in the presence of the judge, or receiver, and the work. Because of this feeling, it is recommended that value studies—the examination and evaluation of works of art or ideas—be a part of every activity with which the student becomes involved. Consequently, the activities at the end of this section may refer to and be correlated with similar activities outlined in other areas of the guide. **The study of values is at least a part of every area in this guide.***

The junior high school student will generally not have been very deeply involved in value judgments if he is involved at all. Value judgment may seem at first to be simply the rating of any work or idea. But there must be more than this. There must be an intensification of the student's activity in the area of valuing. That intensification may follow a pattern as seen in the following stages:

1. Perceiving the object (idea, situation, etc.) to be chosen—to take notice that the arts exist is a step toward making judgments about them.
2. Commitment to an opinion—to declare a preference is to take a firmer step toward establishing a workable judgment system.
3. Examination of the object chosen—notice must be taken of the attributes of the chosen object. This is like making a somewhat detailed inventory of the object.
4. Consideration—weighing of the good and bad points amounts to a consideration of the worth of the work. Does it do effectively what it should do? Does it communicate effectively? Does it evoke emotional response?
5. Decision of value—the question is considered, "Whether I like the work or not, is it good, effective, and unified in the fullest sense of the word?" In spite of the fact that it is among the best made automobiles in the world, a junior high school student may not prefer an ultra conservatively designed Rolls Royce over a flamboyantly designed, overpowered "sports" type automobile with a racy name such as "Bearcat" or "Torpedo." The student must learn to make this kind of distinction between taste and judgment.
6. Defense of value decision—since taste involves only preference or opinion, it need not and generally can not be defended beyond making a commitment as to whether he likes or dislikes it. On the other hand judgment declares the value or worth of a work; judgment must be defended or at least explained to be valid. The defense must state clear reasons why the object is good or bad.

The further the student progresses in this pattern the more complete his development of values. The teacher will need to encourage the student to approach the stage of being able to commit himself to a defensible decision of worth. Students in the sciences, in agriculture, and in home economics learn judging techniques as a matter of course. Development of judgment should be an objective of all study.

HUMAN COMPLEXITY AND THE PURSUIT OF VALUES

As we have seen in the studies in Areas One and Two, man is a complex creature. His complexity becomes more apparent the deeper we probe into his nature. Man as an animal fulfills

*See page 6.

his most basic needs of existence. But as we study social man his complexity becomes more apparent. Man interacts with his environment. He also interacts with his fellowmen. He even develops a kind of intra-action—that is, man has personal problems and decisions which he acts upon with relatively little outside interference. Physical, intellectual, and spiritual actions and interactions have been discussed in area one as they apply to man's interaction with his environment in the home and in city planning. In Area Two, we have discussed some complexities of communication among men within that environment. In Area Three we have discussed some of the results of man's struggle to communicate artistically through the ages. We will later discuss some problems of man's struggle for identification in Area Five. We now examine some of the complexities of man's development of values.

Value is the quality or worth of an idea, place, or thing—a work of art. Such quality is determined by means of careful examination to discover how unified, effective, or palatable the work may be. A person who makes a value judgment should do so regardless of his personal likes or dislikes. Values may be expressed in degrees of excellence.

VALUES ARE COMPLEX

MAN IS A COMPLEX CREATURE—The study of man's values is a complex problem. The concern for values may at first seem to be a simple matter. Certain things are held in high esteem, others are not. There are many values which are constantly called to our attention as we progress educationally. We must be honest, straightforward, cooperative, and hardworking. These do not cause great reflective thoughts on our part at first. Such values are imposed by parents, teachers, and even peers, and are either accepted as an imposed way of life or are the reason for rebellion. But as we begin to list various bases for value, we find increasing complexity and quite often frustration in not being able to clarify our thoughts. Values may be based on money, moral code, material, quality, quantity, social demand, personal taste, social necessity, selfish desire, educational level, religious belief, philosophical position, personal aesthetic, group aesthetic, ethnic aesthetic, and the like. Each of us has a set of values, but this set of values is different from the values of every other person. Although we may have been taught many of our values by our parents, we do not have exactly the same set of values that they have. We must recognize, then, that the complexity has been the object of our study thus far, and it will continue to concern us.

Further evidence of the complexity of values is in their application to living. When we choose from among several alternatives, we explain to a certain degree the basis of our values. Often the choice we make is made strictly for ourselves. No consideration of other persons or of our environment may take place. Such a choice may be simply the result of an animal appetite such as the appeasement of hunger. Our choice may also be the result of more sophisticated selfish desires to obtain luxuries beyond basic needs. Purely personal choosing—the fulfillment of personal desires—which is the result of strongly self-centered values may be found in many places and in many forms. In the ghetto it may appear as a fight for survival. More sophisticated values, motivating highly self-centered luxurious living, may be found in the "nice" neighborhood, in suburbia, or in the "right" section of town. Both are materialistic values but they are materialistic on a different level. Both are materialistic values stemming from personal drives, yet both are at least partly determined by outside influences. In the case of the ghetto dweller the circumstances in which he lives make it necessary for him to fight for the goods of survival. His materialism is outer imposed, but it is also of inner necessity. On the other hand the materialism which we often call "keeping up with the Joneses" may seem to be quite strongly outer imposed, but it, too, is of inner necessity. This latter inner necessity is born of selfishness rather than survival.

Other types of materialism may be expressions of deeper, more complex feelings. An example of unselfish materialistic values may be found in the philanthropist who works all his life for financial gain and then finds a compulsion to give large sums of money or other goods toward programs for relief from world hunger or various other relief foundations. The complexities of values become most evident when they are applied to living.

VALUES ARE EXPRESSED

EVALUATION—The act of establishing the value of an idea or a thing is called evaluating. When we are confronted with the necessity of choosing between alternatives, we decide the relative worth of the two alternatives by considering the pertinent information which is available about them. This making of an inventory then leads to our evaluating the alternatives. We establish a value for each. Taking that evaluation into consideration relative to our needs or circumstances, we make a decision of worth.

JUDGMENT—A decision of worth based upon considered pertinent factors is called exercising judgment. One alternative is evaluated and judged as being more valid, worth more under the circumstances, and has a greater valuation than other alternatives.

CHOICE—This indicates our values. A choice may be based on purely animalistic appetites or on highly developed, deeply thought-out philosophical convictions. Our choice may be based on immediate necessity or upon a most complete investigation, evaluation, and judgment. Sooner or later we must indicate which alternative we have judged as best. The choice we make when confronted with alternatives is a statement of the valuation we have placed upon the alternatives and is an expression of our preferences, thus an expression of the values which cause us to prefer one over the other.

ARTIST'S CHOICE—The artist makes a statement through his art which reveals his values. He makes a choice from among many subjects and possible expressions. He must also choose the audience with which he wants to communicate, and the techniques, the media, and the materials with which he will make the communication. He may choose the circumstances in which the presentation of the finished work will be made. The expression that he chooses to convey will tell us something about the values of the artist.

INDIVIDUAL CHOICE—We place greater or lesser value upon an object or idea according to our personal set of values. We have seen examples of this valuation in the contrast of choices made by those in the ghetto from those in suburbia. We may see it also in the art world. In the arts one person may collect paintings as an investment of money. Another person may collect as a means of subsidizing an artist so that his fullest development as an artist is encouraged. The first places a high valuation on money. The second places a high valuation on talent. A third investor may simply be surrounding himself with pleasing and exciting works regardless of other criteria, thereby placing a high valuation upon art while expressing strong aesthetic values through his choice.

COLLECTIVE CHOICE—A group acting collectively also expresses its values through choice. Affluent America in general may place a high value upon luxuries such as TV sets (even color TV rather than black and white), automobiles, inner spring mattresses, and filet mignon. Refugees in a war-torn country might well place a higher proportionate value upon such things as scraps of rumored news, bumpy broken-down carts, beds of broken sticks, and raw fish. Such differences in values are determined by influences which are, to a large extent, beyond the immediate control of the individual. The choice may be an expression of the values which the individual finds necessary as a part of the group.

To choose between alternatives is to place a greater value upon one alternative than upon the other. To make such a choice is to make a judgment based upon the establishment of a valuation. Establishing a valuation explains what our values are.

THE PURSUIT OF VALUES—In the matter of values, what we choose and how we choose it tend to communicate our values to others more effectively than if we try to explain our values. We have all heard the expression "what you are speaks so loudly I cannot hear what you say." In effect, our making of choices and our method of choosing are ways of encoding a statement, "These are my values," which is transmitted to a receiver.

VALUES MUST BE DEVELOPED

Perhaps the first step in developing values is to become aware of the values which we already have. It is next to impossible to be completely neutral in relation to values. We constantly

react to our environment. When we react, it is the result of first having been a receiver in the same sense as the receiver previously discussed in the unit of communication.

RECEIVING—the first level of Krathwohl's* affective or emotional involvement, is outlined in the introduction to this guide. Receiving is essential as a prerequisite to commitment. An important step, then, in the development of values on the junior high school level, is exposure of the student to works of art so that he must extend the range of his looking, listening, reading, and feeling.

Usually we think that to be a receiver one must be aware of things. But we act as receivers often without realizing it. A function of the study of value development in such a case is to make the student aware of the extent to which his values have been influenced without his being aware of it. Social attitudes (overt expression of values) of parents and friends tend to affect the attitudes of the student. Studies and discussions of the differences in social customs of the members of the class will probably lead to a realization that there is a very wide range of attitudes about what is considered good social etiquette. It will further be discovered that the student has had relatively little to do with this development in a conscious way. Many social attitudes are the result of influences which come to the individual, develop quite strong opinions within his emotional and intellectual structure, but do so without his being aware that it is happening. Having considered the problems of values and valuing, the teacher may now wish to begin a study of prejudices with the students.

1. Discover and catalogue the color likes and dislikes of members of the class and try to clarify in each case the influences which caused the individual to value one color over another.
2. Consider the problem of value placed on a man as a slave and the value placed on the same man as a social companion.
3. Study the value placed upon hard work such as digging ditches. Try to discover the value placed upon material gain through the sweat of the brow in about 1900, and material gain through cunning and business manipulation in 1970. Where do these changes in attitude come from? How much are the individual's values affected by influences which he does not realize? Bring to class pictures that illustrate these points of view.
4. Listen to records of dixieland or swing music of the era when the students' parents were growing up, and compare it with the popular jazz or folk-rock or other music contemporary to the student. What conscious part has the student played in developing his tastes in music? What justification for preferring a particular kind of music does he make? How much of that justification results from his own value system? How much from his parents' value system? From his peers? From advertising? From mass media?

We are often the receivers of influences and have values which are strongly established without really realizing it. Certainly everyone has values. They may range from what seems to be an innate sense of fairness which is instilled in an individual by his parents, school, or religion, to feelings of the supremacy of one model automobile over another, or even to the supremacy of self over all other humans. The student needs to become aware of the fact that he does have a value system and that quite often—probably most of the time—that value system has developed unconsciously within him. He can hardly begin to examine his values until he realizes that he has them.

As receivers, we come in contact with a great many stimuli. Some things, ideas, and feelings, we experience many times; and others rarely. Generally speaking we tend to favor the things with which we are familiar over the things that are unfamiliar to us. This, of course, occurs in addition to the fact that we may be influenced by others in our values. Experimentation with students' likes and dislikes will usually show that they tend to like what they know and will remain at least suspicious if not hostile to things they do not know. Thus it becomes a responsibility of the teacher to expose the student to a wider range of experiences than he has had up to this point. The small child may value a few remaining scraps of a teddy bear which

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*See page 5.

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has been his companion for the entire length of his memory. No matter how much more expensive, how much cleaner, how much more ornate, and how much better quality a replacement toy is found, it is the familiar smell, touch, and appearance of the old friend that is sought out at bedtime. Eventually, enough exposure to the new toy brings familiarity, and it is accepted. It is only through having been led to become acquainted with the new toy that acceptance comes.

Receiving may be completely passive. There may be no response at all to a work of art, to an idea, or to an act. But we may also seem to be completely passive and at the same time be building up a background of experiences which lead to very active response. The teacher should then provide for the exposure of the student to a variety of works of art as well as judgment experiences. Among the experiences the teacher might provide are the following:

1. Provide, purely for the sake of immediate impact upon the student, reproductions of works of visual arts, listening experiences incidental to their other activities, poetry or prose reading as purely an exposure experience. A dramatic painting such as Delacroix's "Dante and Virgil in Hell" (Louvre, Paris, 1822), may be displayed without an assignment to analyze it or simply as a means of becoming familiar with another great painting. A dramatically romantic piece of music such as Rossini's "William Tell Overture," or Franz Liszt's "Les Preludes" may be played at a time when nothing is required of the student but to be a receiver. Particularly early in the year, it is important that the student realize that he has a function as a receiver, and that he will receive many types of ideas and works of art.

2. Plan, in whatever activities are developed for increasing the factual knowledge of the student, exposure to works of art which he might not otherwise have come in contact. For instance, if a study of balance is being developed, examples of radial, or formal, and of informal balance should be selected to bring contact with works of art that would not normally be seen by the student. Thus a reproduction of Caravaggio's "Calling of St. Matthew" to illustrate informal balance may be used in addition to ads from magazines or examples of local architecture. Similarly, Bach's "Air for G String" may be played after pupils have heard that composition on the Moog Synthesizer recorded in the album "Switched on Bach" or after listening to any rock or jazz group.

RESPONDING—The second level of emotional involvement, is the real beginning of the expression of values. A first response might simply be recognition—the reaction to seeing, smelling, hearing, tasting, or feeling something familiar. Response may also be a matter of personal taste. Whether we are familiar or not, we tend to have emotional or sensory reactions to things with which we make contact. Our response may also be more deliberate. We may be so deliberate in our response that we have an intellectual experience rather than a purely emotional or sensory response.

Recognition does not require liking. We may respond to a work of art positively or negatively. We may also respond to a most familiar experience positively or negatively. Home may be familiar. If it is the scene of violence and distrust, the child's reaction or response to it may be decidedly negative. If home is the scene of love and understanding with a sense of security for the child, the response even to the word "home" will usually be a positive one. Although familiarity will generally cause a response on the part of the receiver, it need not necessarily be a positive response.

Not all people seem to respond, at least consciously. Complete withdrawal from the world may result in a passive kind of existence which masks emotional responses so completely as to make them seem non-existent. Other people seem to respond with a vengeance. Individuals who might be described as "gushy" tend to over-react and make a dramatic show of responding especially to things they like. How extremely we mask or dramatize our reaction has little to do with how responsive we are. It is the job of the teacher to help bring about responses by the student as a means of developing further his awareness of his surroundings, of the arts, and of himself. Activities eliciting desirable responses might include the following:

1. Have the students bring photographs, reproductions of works of visual arts, ads, or other visual sources and record the reactions of their fellow students to things with which they

are familiar and things with which they are unfamiliar. Try to find a relationship, if possible, between positive, neutral, and negative reaction and familiarity with the object shown.

2. Similar experiments may be made with various pieces of music some of which the student may have heard for years, such as nursery songs, while others such as a Gregorian Chant or an aria from "Aida" may be totally unfamiliar.

3. Develop experiments in sensory response such as reactions to colors, to particularly colorful abstract paintings such as Kandinsky's "The Great Fugue," to short excerpts from such music as Stravinsky's "Firebird Suite," or to poems with sensual references such as Stephen Crane's "In the Desert." Have the student express what he feels about the work.

It is well to take note of the fact that we generally respond to more than simply the work itself. We not only consider the experience of the artist which he draws upon as he creates the work, but we also must consider our experience that we bring to the work as we look, listen, read, and react. The reaction to a pleasant farm scene will probably be more pronounced for a person raised on the farm than for one raised in the city. The reaction in either case will also depend upon the attitude which that person has built within himself in regard to the farm. If the city dweller has visions of an utopian farm flowing milk and honey, his reaction to the scene will be very positive. The person raised on the farm may feel isolated by that fact and his response to the farm scene could be negative. Other experiences of the viewer will also play a part. One who has experimented extensively in abstraction in the visual arts will possibly react more dramatically to an abstraction than one who has had no experience. If his experimentation has been successful and pleasant, his reaction will likely be pleasant. Some attention needs to be given to the importance of such experience in order to help the student become aware that some of his reactions to any work of art come from his own pre-developed prejudices.

VALUING—The third level of emotional involvement, takes into consideration this aspect of prior experience and understanding of the problems and intent of the artist as well as the experience which the artist has brought to his particular work. Valuing is more than a simple taste reaction. It is a more involved, careful evaluation which involves consideration of such factors as the valuer himself, the artist, the medium, the subject, the technique, and the intended expression.

To have greater knowledge of himself, the student viewer must go beyond simply saying "I like it" and try to understand why he likes what he likes, and even why some things he does not like may still be considered as good works. To achieve or at least approach such understanding he must have thought through his own prejudices, that is, he must realize what his own likes and dislikes are, and recognize them for what they are—pure tastes. He must also become aware of the extent of his own knowledge, his abilities in terms of analysis as well as his understandings, his limitations, and his particular purpose in considering the work. In general, there must be self-awareness. The student must begin to manifest his humanness instead of relying purely upon his animal appetites in the consideration of establishing the value of a work.

To have greater knowledge of the artist, the student valuer must have considered the artist and his environment, personal prejudices, understandings, abilities, limitations, and pure tastes, and must consider eventually the particular work in the light of this understanding of the artist. Some such understanding of the artist is necessary before a value judgment of a particular work can take place. We speak of the best work of a particular artist. It is obvious that in order to make such a value statement, we should have known something about the artist and his abilities. We cannot have approached the one work of art knowing nothing of previous work of the artist or of his personality as an artist. It is also desirable to know something of his interaction with his subject, and his ability to handle the particular medium as we approach his work in a valuing situation.

Not only must the artist know his material, understand its limitations and its advantages, but the valuer must also be acquainted with the medium and its qualities in order to judge the artist's use of that medium. Stone has limitations as a sculptural medium that metal does not have. To judge the effectiveness of the artists in either, the valuer should find out what the

advantages and disadvantages of the two materials are. There is a decided difference in the capabilities of the voice and certain instruments in music. The valuer would do well to investigate these differences before placing a value on the work. An intricate design which appears very impressive must diminish in value if it is too intricate for the medium, causing the work to disintegrate. Metal is capable of lacy intricate designs; most stone is not. A good design for metal may thus be a bad design for stone. A musical composition for clarinet may be much more intricate than one for a deep bass vocal work. Obviously the artist must be aware of the capacities of the medium to produce a good lasting work. For a more complete discussion of some capabilities, see Area Two on elements of art, music, and literature. To make a valid lasting judgment, the valuer must know as much as possible about that medium also.

Technique is also to be understood before a work can be judged. Technique involves craftsmanship. Craftsmanship is not only the adeptness of the artist at handling the material, an ability that we usually refer to as virtuosity, but his particular **way** of handling the material. Technique is like a set of fingerprints.* An artist may be easily recognized by his technique. Piet Mondrian and Willem de Kooning may be considered equally adept at handling oil paint, but the two **methods** of handling are certainly and obviously different. It is necessary, in order to make a judgment, to know the two techniques to be deliberate treatments on the part of the artists rather than complete control by Mondrian and utter lack of control by de Kooning. Technique plays a distinct part in the establishment of expression. A flamboyant technique is obviously not appropriate for a calm expression in a composition whether it is in music, literature, or the visual arts.

To have a greater understanding of the subject, the student valuer must do some investigation into the subject that the artist is presenting. The subject must fit the medium, the technique, and the expression. In the case of the visual arts, knowing the subject from which the design originated may have a decided effect upon the judgment of the work. A Mondrian abstraction such as "Composition in Red, Yellow, and Blue" will be more comprehensible when the entire progressive development of his work from the literal subject of trees against sky is followed through simplification into what appears to be totally non-objective painting. Certainly Moussorgsky's "Pictures at an Exhibition" is more easily understood and thus more validly judged if the student is familiar with Impressionist painting.

The purpose or function of the work must also be considered when values are to be established. Here the term "function" is broadened in its meaning to include not only utilitarian functions such as transportation for an automobile design, livability for a house and the like, but the expressive function of the work of art as the artist tries to create a response in the viewer. A more completely understood function will result in a clearer establishment of the worth of a work. Such understanding may begin simply as a realization that there is a deliberate, calm expression possible as opposed to a dramatic, excited expression. It may progress to the point that the student studies in great depth the intended expression of the artist, how it fits the medium which he has used, how that medium fits his personality, his abilities and techniques in using his medium, the subject and its relationship to each of the foregoing.

More than simple taste reaction, valuing is a more deliberate weighing of the received image or impression. It is:

1. a savoring of that impression for its expressive impact;
2. a comparison of that impression against other impressions which the valuer has experienced;
3. a comparison of that impression with others that the artist has produced;
4. a weighing of the appropriateness of the medium, the technique, and the subject to that expressive impact that is savored by the valuer.

When all this deliberate process has been completed, the valuer may recognize the work to be of high quality. He may judge it as successfully creating an expression through appropriate

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*See Area Five, Elements of the Visual Arts, page 173.

adaptation of subject, medium, and technique. But he still does not have to like it. He has momentarily laid aside his tastes in order to attempt a judgment. Once the judgment is made he may again assume the unassailable position of taste and accept or reject the work purely on the basis of what he prefers in a work of art.

Such objectivity in judgment is the result of conscious development on the part of both the teacher and the student. Taste statements may be made in developing the ability to respond to the arts. Further investigation will not only provide for the development of more mature tastes, but may help to begin the establishment of bases on which fairly objective judgments can be made. It is reasonable to begin by investigating one or only a few of the criteria at a time. Choosing the best work from a group of three or four in terms of the appropriateness of the medium of that work to its composition without regard for the technique or the subject may lead to more objective analysis by the student. Venus de Milo may be seen as inappropriate use of the medium in the composition which requires parts to protrude from the main mass of the composition. If we accept Rodin's requirement that a sculpture, to be well designed, must be able to withstand being rolled down a hill without losing any of its parts, then Venus de Milo is a badly designed sculpture. Other factors such as the calm sensuality so typical of the Greek golden mean, the excellence of the sculptors ability to manipulate the material, and the complete consistency of the expression throughout the work have led to its being highly valued in spite of its possible problem with the medium. Studies must be made which lead to greater understanding of the circumstances of the work, the intent of the artist, and the appropriateness of all the aspects of the work before a reasonably objective value can be placed on it. Suggestions for such studies may include the following:

1. Develop a check system for evaluating works of art, ideas, and utilitarian designs. Work out criteria for judgment which avoid so far as possible the individual preferences of the students. Using such a check system, develop comparisons among works of art which the students choose because they like them and works which are generally judged to be of high quality. At this point, the student must begin to justify his judgment decisions on the basis of understandings of the artist, medium, technique, subject, and intent of the work. Without that justification, it will be difficult for him to recognize when he is getting "outside himself" and becoming objective and when he is making purely arbitrary taste statements. Such an assignment should encourage the student to examine the art work he likes and to understand why he likes it.
2. Organize a debate or a panel discussion based on criteria developed in the check system above which will compare the relative worth of works. Possible examples might be Leonardo da Vinci's "Last Supper" and Jackson Pollock's "Number 1, 1948"; Edgar Allan Poe's "To Helen"; and Emily Dickinson's "Success"; Michelangelo's "David"; and Verrocchio's "David." In addition, works contemporary to the times should be selected by the students and teachers for discussion. Any pair of works might do. The value of such a problem is in the establishment of arguments for or against the quality of the work. It may be appropriate at times to have to argue for one of two works even though the individual dislikes both personally. Poetry with regular verse form may be paired with irregular form. A Renaissance painting may be paired with another Renaissance painting. Here again is an opportunity to expose the student to new works, thereby developing the possibility of response in a broader range of works. Serious examination of the music of contemporary musical groups and of other popular artists, is also appropriate in that closer examination of that work must take place if arguments for its merits are to be established.

ORGANIZATION—As a result of such broader experiences in judging, man begins to develop and organize his values into systems. This organization is the fourth level of emotional involvement as outlined in the introduction and in Krathwohl. He sees the context of the value system in which the artist was working and can begin to see the artist's work as a manifestation of that value system. Even more important, the student can clarify his own values through having to justify his judgment and having to think through his reasons for making value statements. He may begin to see the act of making his choice as a manifestation of his value system. He is further able to be more objective in comparing his values to others and understands that there

are several choices available. Although systems may differ, if they are well thought out, clarified, and understood as felt values, then they are acceptable even if they are not preferred by others.

This understanding is the point at which the student sees the great complexity of man and his values, accepts the fact that there must be a context in which values are accepted, and becomes open minded about the relationship between taste and values. He not only begins to allow others to retain their tastes and values, he tries very hard to understand their reasoning and their emotional response. He thinks in terms of concepts of quality which can be clarified for himself and expressed to others.

CHARACTERIZATION—As man continues to develop a system of values he will begin to reach the final stage of emotional involvement of which Krathwohl writes—the "value or value complex" stage. He may be committed completely to a particular set of values. But it is now a thought out system which he has justified to himself and which he is continuing to distill as his basis for judgment and, in fact, his basis for living. He can operate from his position as a direct purposeful analyst of artistic, social, political, moral, or ethical problems confronting him. Maturity is a final stage of stable confident judgment resulting from considered decisions about the worth of things, actions, or works of art. He needs no "assignment" since he is firmly committed to seeking out and enjoying works which enrich his living.

APPLICATION TO THE JUNIOR HIGH SCHOOL

Obviously the presentation of problems in values to the junior high school student as this area is outlined would rarely cause the student to become "turned on." The approach here is centered around the idea that there is an involved teacher who is (1) personally aware of and excited by the idea of making value judgments and (2) involved in the development of personal methods of "turning on" the students. The development of specific method is the province of the teacher in preparation for challenging the class to develop values intelligently.

The final stages of involvement may never be reached by most junior high school students. It is necessary that a certain degree of overall emotional maturity and intellectual capacity be attained before the individual can begin to see beyond himself and his sheer appetites. Tolerance of the tastes and thought out values of others is difficult to attain. Some persons never reach that point and can therefore never go beyond a commitment which defines only what they like. They do not know why they like it or why it is good. Particularly in the arts, adults as well as students tend to know what they like, but retreat frantically from every opportunity to explain in intellectual concepts why they have those tastes or even precisely what those tastes are. It is essential that the teacher who intends to deal with the areas of value judgment must have inquired of himself beyond simple personal tastes. He must have reached toward that final state of mature value judgment so that he can, from the foundation of his own thought out concepts, help the student begin to see ways of examining his world. He must also assist the student to distinguish between those values which are his own and those which are imposed upon him by such temporary circumstances of family, neighborhood peers, of school groups, or of advertising.

Except in the early stages, activities should rarely be limited to problems of value development. In the initial instruction it is necessary to coax and cajole any kind of reaction rather than have a completely neutral reaction from the pupil. It is entirely appropriate, in order to get a reaction which can then be examined for depth and authenticity, to use work which may seem inferior in quality if it has the power to attract the junior high school student. Emotional response can be studied as effectively at the auto race track as in the art gallery. The important item is how that experience is used, how it is examined, and how valid and lasting the value judgment proves to be after careful examination. Once a total kind of involvement is achieved, it may be possible to move from the race track to the theater without losing the response of the students.

It is the job of the junior high school teacher of the allied arts to get the student involved in the arts. This is the first step. It may necessitate showing, listening to, talking about, or acting

out ideas which are very long on protest and short on artistic merit. A commitment must be made by the student. He must justify that commitment to himself, and to the world. He must not be placed in the position of being defensive about his choice. He must learn to justify his choice in a positive way. "Let us examine the good qualities in comic book art," is likely to lead to examination of the art form used, and eventually to an examination of more complex art forms. In contrast, negative remarks such as, "That isn't art! Why are you looking at such trash?" is likely to lead to preference for comic book art.

Activities developed for the purpose of achieving greater maturity in establishing values may form a pattern similar to the following:

1. Make a choice. At the outset, any choice is a positive action.
2. Recognize the need for justification of choice. Make a positive statement about what was chosen.
3. Give evidence of commitment by justifying choice. It is important to communicate all ideas.
4. Analyze qualitative differences in the arts. Examine the works to discover interrelationships between the artist, his subject, his technique, his medium, and his expressive result.
5. Conceptualize the analyses and the value judgments strongly enough to begin to communicate them by living them.

It is as necessary for the viewer or listener to communicate as it is for the artist. Each is obligated to himself. He must try to understand in his own mind what the artist is saying. Without this clarification there will be little chance that his tastes will change or his values grow. Growth comes from exercise. Growth of values, emotional and intellectual growth in regard to judgment of the arts, depends upon exercising judgment under obligation to be as clear and precise as possible in justifying it.

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SUPPLEMENT

IN THE DESERT

by Stephen Crane

In the desert
I saw a creature, naked, bestial,
Who, squatting upon the ground,
Held his heart in his hands,
And ate of it.
I said, "Is it good, friend?"
"It is bitter—bitter," he answered;
"But I like it
Because it is bitter,
And because it is my heart."

TO HELEN

by Edgar Allan Poe

Helen, thy beauty is to me
    Like those Nicean barks of yore,
That gently, o'er a perfumed sea,
    The weary, wayworn wanderer bore
To his own native shore.

On desperate seas long wont to roam,
    Thy hyacinth hair, thy classic face,
Thy Naiad airs have brought me home
    To the glory that was Greece,
And the grandeur that was Rome.

Lo! in yon brilliant window-niche
    How statue-like I see thee stand,
    The agate lamp within thy hand!
Ah, Psyche, from the regions which
    Are Holy-Land!

SUCCESS

by Emily Dickinson

Success is counted sweetest
By those who ne'er succeed.
To comprehend a nectar
Requires sorest need.

Not one of all the purple host
Who took the flag today
Can tell the definition,
So clear, of victory,

As he, defeated, dying,
On whose forbidden ear
The distant strains of triumph
Break, agonized and clear.

SUGGESTED ACTIVITIES

Suggested activities aimed at developing values for the junior high school student may be arranged on five levels.

1. Commitment to making a choice.

   a. Have each student make selections of furniture, colors, and textures for a projected lounge area of the classroom. These may be selected from magazines, catalogues, and the like and brought to class. The selections may then be displayed to demonstrate the variety of individual commitment and dramatic differences in taste.

   b. Play recordings selected by the teacher of three or more similar musical numbers and have the student rate them in accord with his preference. (Nothing more than commitment need be required, and either familiar or completely unfamiliar selections may be used. This is a good opportunity to introduce composers who may not appeal to their tastes. Simple preference may even be expressed in terms of one being "less bad" than another.)

   c. Poetry may be read or paintings and sculptures displayed which are then rated by the students and their ratings subsequently compared.

Related activities must bring about a commitment by the student. At this level there can be no indecision or "liking them all equally well." The feeling that "I can't decide" may need to be countered with more widely divergent qualities and styles in works from which to choose.

2. Justification of choice with a positive statement.

   a. Select three buildings with which the students are familiar. Have each student choose the one he judges to be the best and justify his choice by listing its positive qualities.

   b. Organize a panel to discuss the virtues of two poems, stories, musical performances or paintings defending the work which they judge best. Stress the importance of looking for good points of a work.

   c. Have individual class members design the previously mentioned lounge area choosing the colors, furniture designs, texture, and accessories such as music, pictures, drapes, and reading materials. Each individual must justify the choices made by explaining why each of the parts fits with the whole design.

Related activities must involve commitment to the point of justifying choices made.

3. Analysis through inventory. Qualitative differences between works may be best seen through comparative studies of artists, their subjects, techniques, mediums, and expressions.

   a. Analyze the differences between the styles of van Gogh's "Wheatfields" and Cezanne's "View of L'Estaque" by answering questions such as the following:

      1. What kind of balance system is used in each?
      2. What kind of brush strokes are used in each?
      3. What colors are used in each? How are they treated in terms of intensity and value (lightness/darkness)?
      4. How consistent is the picture depth with the principles of perspective?
      5. What effects do the works have on you? Are these effects physical? If so, describe them. Are these effects emotional? Describe them.
      6. What physical reasons are there for such expression?

   b. Have each student now analyze the qualities of the lounge designs by comparing the unity, balance, continuity, and the appropriateness of all the parts to the central theme, the desired expression or mood to be established by (created in) the lounge area.

Related activities should develop the student's ability to be reasonably objective. It makes little difference what the student prefers. He should develop the ability to see unities, relationships, or

co-ordinations of the various aspects of the work such as the artists' personalities, techniques, media, consistent format, and the like.

4. Judgment, or unbiased commitment to quality.

   a. Returning to the lounge area designs, have the students make a clear statement of their judgment of the best designs. These should be based on the idea of unity in all their attributes. Consider how well the techniques, individual parts, relationships of groupings of parts, colors, music used, literature provided, textures used, and so forth, relate to the expression. A judgment may now be made of the quality of various designs whether they are preferred by the student or not.

   b. Using techniques of judgment, compare the aesthetic value of a local industry with its economic and other benefits to the community. (This will require the student to relate the arts and social studies.)

Related activities must involve the student in commitment to a judgment of how well the work fulfills its purpose of beauty, unity, utility, and establishment of expression.

5. Translating judgments into value systems. At this level, the student begins to "act out" his values in the arts—he begins to **live** them. He will voluntarily try something new in the arts, improve the aesthetic quality of his environment, expend time, money, and energy in the arts. In short, his values are translated into patterns of living.

   If a student reaches this level, the teacher should begin to notice a kind of self-generating mode of action. That is, he will begin to tell **you** about his voluntary aesthetic activities. Instead of assigning activities, the teacher at this stage should simply urge students to strive for such an active aesthetic life. Many students, knowing this to be the goal, will seriously attempt to reach it.

   Additional suggestions for activities can be found on pages 152, 153, 154, 156, and 158.

GLOSSARY OF TERMS

Academic art. Generally the term used to designate conservative art which adheres to the aesthetic of the current academy or establishment. The academic artist is highly skilled but is more often a follower than an innovator.

Academy. The name derived from the grove in which Plato held his philosophical seminars and designates a place of study. The first academy of art was **Vasari's Academia di Disegno** founded in 1563 in Florence while other later academies were the French Academy in Paris in 1648, The Royal Academy in London in 1768, the American Academy in 1805, and the National Academy of Design in 1826. Academies have often been dictatorial in the establishment of acceptable tastes.

Aerial perspective. The means of creating the visual effect of distance on a two-dimensional plane by means of diminishing intensity of color, contrasts and distinctness of objects as they recede into apparent deep space. It is usually accompanied by linear perspective and acts as a strengthening agent to it.

Architectonic. Architectural in the type of structure developed but generally applied to non-architectural objects. Thus a painting designed and built in interdependent, inter-related parts closely balanced is said to be architectonic.

Asymmetrical. The system of balance in which unlike things, movements, or thrusts are situated so that a state of flexible balance results on the design surface or structure. Asymmetrical is the same as informal balance.

Conceptualize. To understand through realizing all the aspects of an expression in the arts. Ideally it would result in a mature, studied judgment being made in a clearly composed form which could be intelligibly communicated to another person. Actually it is a state of

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maturity recognizable because the person makes voluntary commitments to a variety of art forms based on understanding, not simple taste.

Eclecticism. The process of picking and choosing the parts or portions of a work from other sources and usually referring to the practice of developing a style by borrowing forms from various other artists and combining them into a new arrangement.

Evaluate. To establish the quality of a work by means of careful analysis of as many factors as possible, such as composition, subject, context, medium.

Format. The size and configuration of the space or volume into which the artist designs his expression. A format for a painting may be a rectangular plane 18 x 24 inches in size; the format for a sculpture may be the triangle of a pediment on a building limited and defined by the cornice and raking cornice in height, width, and depth.

Humanism. Usually refers to the concern, in any kind of expressive means, for the importance of the human being. At one time it referred principally to the study of the classics in literature and philosophy. In painting it has referred to the increased emphasis on the human figure, to particular individuals, and their activities and accomplishments as in the renaissance.

Medium. The material used by the artist. The substance used. In painting, medium may also mean the vehicle which carries the pigment as linseed oil, polymer, and the like. In communication medium may also mean the means through which the message is transmitted such as radio, TV, film.

Salon. Any public exhibition of art in France, but now referring more specifically to the exhibitions sponsored by the academy especially in the nineteenth century.

Tonality. (In painting), the general character of the painting produced by its color scheme and determined by the intensity and value as well as by the selection of colors. Dominance of one or more hues in levels of intensity and on a particular dominant value level will produce the tonality of the painting.

Value. A standard of quality on which things are judged. Value is also the qualitative level which is assigned to a thing, a work of art, an idea, after the careful consideration which we call evaluation.

Value judgment. A carefully considered decision of worth based on the criteria for evaluation stated above. A value judgment is carefully thought out and then co-ordinated with the tastes of the individual. A pure taste decision is spontaneous and emotional, while a value judgment considers both the emotional, and more importantly, the rational aspects of deciding.

INSTRUCTIONAL MEDIA

FILMSTRIPS (WITH RECORDS)

Warren Schloat Productions, Inc.
Pleasantville, New York 10570

Immigration: The Dream and the Reality #313

Actual case histories teach the harsh facts about America's treatment of alien peoples during and after the great era of immigration, shattering the myth of the "melting pot."

Law and Order: Values in Crisis #603

A dramatically different approach to the question of change and conflict in our society, this set presents a reasonable analysis of the relationships which exist among law, individual rights and dissent, both violent and non-violent. The program stimulates thought and discussion about the forces of change in the world of the 1970's.

Out of the Mainstream #318

Gripping first-person accounts reveal the curse of being poor, under educated, and without opportunity in America today. The case studies are black migrant workers, Appalachian farmers, Chicanos, Sioux Indians, New York Puerto Ricans, and Southern blacks.

Religions of America Explained #311

This factual and objective presentation guides the student to a better understanding of the three largest religions in America—Judaism, Roman Catholicism, and Protestantism—in a manner which helps eliminate the ignorance from which prejudice is born.

What is Prejudice? #312

By exploring the origins and degrees of prejudice, this program teaches the student how to recognize, analyze and avoid the use of decision-making based on prejudice.

SOURCES: FILMS, FILMSTRIPS, AND SLIDES

Alemann Films
P. O. Box 76244
Los Angeles, California 90005

Several films cover history and culture through art. Two films especially notable for development of artistic values are:

Color in Nature	Color and Sound, 11 minutes
Color in Art	Color and Sound, 11 minutes

American Color Slide Library Company, Inc.
305 East 45th Street
New York, New York 10017

There are innumerable individual slides available in color both as 35mm. 2″ x 2″ size and as larger lantern slides. The Compendium which lists all available slides is also a good reference source for locating artists and their works by name. The Compendium is not illustrated. There are also various sized survey sets of slides available with lecture notes.

Budek Films and Slides
P. O. Box 307
Santa Barbara, California 93102

Many sets are available in good color fidelity and generally arranged in historical sets.

Educational Audio Visual, Inc.
Pleasantville, New York 10570

Educational Audio Visual is well known and has a wide variety of slides, filmstrips, and wall picture reproductions such as the Sistine Ceiling. Strips in basic instruction such as "First Facts about Color" are also available.

Film Associates
11559 Santa Monica Boulevard
Los Angeles, California 90025

Films on elementary and junior high school level in visual arts.

Image Color Slides
P. O. Box 811
Chapel Hill, North Carolina 27514

Not so wide a range or so complete a catalogue as American, but good quality slides.

International Film Bureau, Inc.
332 South Michigan Avenue
Chicago, Illinois

Excellent films, particularly on the visual arts, are available. A reasonable rental service is available as well as sales services. Brochures are accurate enough and illustrated so that reasonably intelligent choices may be made.

Life Films and Filmstrips
Time and Life Building
Rockefeller Center
New York, New York 10020

Life films and strips are well known for a broad range of subjects in art and culture. Rentals are usually available through University film services.

Prothmann Associates, Inc.
2795 Milburn Avenue
Baldwin, New York 11510

Some excellent sets are available both as separate slides and as filmstrips. Such things as lines superimposed upon paintings to diagram key compositional schemes and movements make for excellent aids to teaching. Overall the quality of color is acceptable.

Sandak, Inc.
4 East 48th Street
New York, New York 10017

Color slides are available as individual slides as well as art appreciation and humanities sets. The quality has been excellent and prices only slightly higher than many other sources.

ART PRINTS

Penn Prints
Division of Harlem Book Company
572 Fifth Avenue
New York, New York 10036

Color prints of reasonable quality and at reasonable prices are available. Sizes range about 16″ x 20″ to 18″ x 24″ making for good display sizes. Selections include old maps, travel posters, exhibition posters, and murals and panoramas as well as reproductions of paintings and pictures of architecture.

BIBLIOGRAPHY

AESTHETICS AND THE ARTS

Lee A. Jacobus
McGraw-Hill Book Company, Inc., 1968

Paperback
315 pages

An apparently well selected anthology of writings concerned with the problems of aesthetic values, divided into sections on aesthetics in general, the dance, literature, music, visual arts, architecture and film. It is especially valuable as a quick reference to discussions of the common problems of values and expression in the various arts. It does not give summary comments, however.

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ART AS IMAGE AND IDEA

Edmund B. Feldman
Prentice-Hall, Inc., 1967

Hardcover, 8½ x 9½
512 pages

Primarily concerned with the visual arts, this book by-passes any attempt at chronology in order to examine ideas of man and his aesthetic concerns as they are embodied in the imagery which we call works of art. Part one deals with various functions of art such as aesthetic, social, and physical. Part two deals with style ranging from objective reality through emotional abstraction and distortion to fantasy. Part three discusses theory of design as the structure of art while relationships between medium and expressive meaning are discussed in part four. Part five works briefly with problems of criticism. Many illustrations, some in bad color.

This is an excellent book for college student or teacher. It may serve well for advanced high school students, but it assumes prior acquaintance with at least a basic outline of artists in history.

ART THROUGH THE AGES

Helen Gardner
edited by Horst de la Croix and R. G. Tansey
Harcourt, Brace and World, Inc., 1970

5th edition
Hardcover

A new revision which is now much more attractive in format, more readable, and just as authentic in every respect as the original. This is a complete reference for the chronology of art history. It is especially valuable for its glossary which now includes phonetic spellings for the pronunciation of foreign terms and names.

THE HUMAN PROSPECT

Lewis Mumford
Southern Illinois University Press, 1955

Paperback
319 pages

In typical Mumford fashion a somewhat weak glimmer of hope in the idealism of the arts comes through a stronger feeling of despair at the insensitive realities of architecture and the city. Architecture may sometimes be "frozen music," but it is all too often "a pompous blare of meaningless sounds." This is a treasury of Mumford of sorts. Various essays, speeches, poems, and articles are brought together into a reasonable order by a final section of "Notes for a New Age." Portions are quite useful for close studies of short statements and may be adaptable to discussions of values, environment, and communication as well as man's self-identification problems.

A MODERN BOOK OF ESTHETICS

Melvin Rader
Holt, Rinehart and Winston, New York, 1961

Hardbound
540 pages

An anthology of writings on Aesthetics which uses excerpts from writings by many Aestheticians with backgrounds in one or more of the arts, this book is good study material for the teacher as an introduction to the several points of view concerning relationships between form and content, expression and organization in the work of art. It is not suitable for junior high student reading as it is considerably more abstract than that level may grasp.

THE PROBLEMS OF AESTHETICS

Eliseo Vivas and Murray Krieger
Holt, Rinehart and Winston, 1962

Hardbound
639 pages

An anthology of excerpts from works by authors in all areas of the arts and philosophy, this is good reference and study material for the teacher on the way toward developing his own value system more fully. It will hardly afford any direct material for use in the classroom, but will contribute toward deeper thought about values.

AREA FIVE

Man's Search for Identity

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Man's Search for Identity

OVERVIEW

As an individual, man regardless of age seeks identity in his relationship to mankind, his environment, and the universe. From infancy through adulthood man encounters the problems of understanding himself and of developing a meaningful identity in relation to his purpose and place in his culture. For youth at junior high level, present world conditions seem to intensify the necessity and concern for self-identification. Because cultural variations generally become more evident to the student at this stage of development, he feels the necessity to relate himself to other people and to his community. The arts as a language—a means of communication—may provide a channel through which he may perceive reality and discover his true individuality. Essentially self-esteem and satisfaction in life consist in each individual's finding fulfillment in some measure within his human experiences. This may be achieved through attaining a high sense of man's identity with that which is beautiful and worthwhile.

THE JUNIOR HIGH SCHOOL STUDENT SEARCHES FOR IDENTITY

The junior high school student has throughout his earlier years been involved with a concern for self-identity as he has sought to relate himself to members of his family, his peers, his teachers, and those people who have touched his life such as the postman, the grocer, the policeman, and his neighbor. He has no doubt asked himself, "Who am I? What do I want to be?" Concern for others, individual responsibilities, general and specific behavior broaden in concept as youth becomes alert to the current issues in human life. He begins to think in terms of a way of life which develops into a personal philosophy. As youth seeks to find identity with society and the natural world, the arts (music, art, literature, film, dance) may become a strong force in his development.

The goals of this area in terms of objectives which the teacher should pose for junior high youth are:

1. To develop an insight into his own search in general for self-identity which involves the need for self-knowledge, understanding, and the means for identification.
2. To realize that the arts reveal the nature of man and his role in an everchanging world; and what the arts have to say to man of today.
3. To cultivate ability to interpret, to analyze, and to judge works of art within the scope of the student's intellectual, emotional, and creative faculties.
4. To pursue participation in the arts as a viewer, a listener, a reader, a spectator, a builder, a performer, and a patron.
5. To enjoy the adventure of learning how to "read" works of art, to enjoy, to inquire, and to understand through them.

MAN AND PERSONAL IDENTITY

IDENTITY OF MAN DEFINED AS RELATED TO CULTURE

Man as is defined by Webster is: "the one who thinks." Concepts concerning "What is man?" have been presented in preceding areas.

IDENTITY—is the condition of being by which some specific person is known. It refers to the qualities, traits, and nature of the individual. An individual may be known by his physical appearance, his personal magnetism, his strength of character, his material possessions, his vocation, and his emotional reactions in life.

CULTURE—may be interpreted as the interaction of man's values, beliefs, opinions, and behavior. The arts reflect the thoughts of man and give identity not only to the artist, but also to the culture which gave form to the arts. Emerson stated it this way: "The fine arts have nothing casual, but spring from the instincts of the nation which created them." Although man is capable of thought and reason, some individuals seem to find it easier to follow the thought of others than to evaluate events, situations, and their course of action. An important link exists in the culture and the arts produced by a people.

June McFee of Stanford University, in her book, **Preparation for Art,** writes: "To maintain a culture without art forms would be difficult. To educate children in the cultural pattern without the help of art objects that symbolize ideas and values would be even more difficult . . . growth is now seen, not as something that happens in isolation, but as an interaction with the environment."[1]

NECESSITY FOR IDENTITY AND ITS UNFOLDMENT

THE NECESSITY FOR IDENTITY IS UNIVERSAL—In each individual's experience there come thoughts concerning his state of being. "What is man?" is an age-old question. Men of Biblical times pondered it. For example, "A Psalm of David, To the Chief Musician upon Gittith," gives evidence of this query; see Psalm 8:4 where David wrote: "What is man that thou art mindful of him?" J. R. Dummelow, in his Bible commentary, gives us this explanation of David's concern for man: "This psalm is a poem of wondering praise called forth by the thought of the supremacy and honor that God has given to man, who in himself holds such an insignificant place in the universe."[2]

When the astronauts of Apollo 11 first explored the moon, man had an occasion to ponder his place in this great universe. Among man's first imprints on the moon are verses from the Psalm of Praise (Psalm 8) recorded on microfilm and placed in a sealed capsule to mark the landing place. The moon visitors left this among other items as evidence of man's first footsteps on a celestial body. It identifies man's adventure, courage, achievement, and pride in an extraordinary event which made not only Americans but people throughout the world turn their thoughts with deeper concern to "What is man?" and "What is his potential?"

Events within the twentieth century, especially those of the past decade challenge youth to examine his concept of man and himself. Community as well as world problems such as housing, food, clothing, education, employment, recreation, pollution, crime, and traffic give cause for concern for the future. Both urban and rural citizens will be involved in making life more livable for man. The relatedness of an individual to the world and the responsibility of one individual to another are essentially humanitarian. This relatedness and responsibility brings with it the necessity for identity and its rich fulfillment in **ethnic groups.**

ETHNIC GROUPS—Their individual and group identity must be explored, understood, and respected—especially in the humanities—which lies within the scope of the text. The search for identity in various ethnic groups in mid-twentieth century United States is of vital importance to their members. This identity can be sought in the humanities and revealed in the rich aesthetic heritages. Examination of concerns for identity by the black American, American Indian, Chinese, Jewish, and Mexican groups reveals guidelines for the utilization of aesthetic heritages in their search for authentic identity.

An examination of writings by Afro-Americans reveals the following guidelines for utilization of their aesthetic heritage in their search for authentic identity. They are applicable to the above-mentioned groups as well.

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[1] June McFee, **Preparation for Art** (San Francisco: Wadsworth Pub. Co., 1961), P. 27.
[2] J. R. Dummelow, ed., **Bible Commentary** (New York: Macmillan Co., 1968), p. 332.

1. **Aesthetic past:** They need to learn about their aesthetic past so they can identify with their artists, achievements, and contributions to the larger society outside their immediate ethnic group.

2. **Assimilation:** Self-respect and crystallization of their identity must be accomplished, in part, by having aspects of their aesthetic culture assimilated into the larger society outside their own ethnic group. They want opportunities to enter in, compete with, and contribute to, the total aesthetic culture of all of society. They need the just reward of being appreciated in this process of assimilation for their aesthetic accomplishments.

3. **Separatism:** Each ethnic group wants to keep its aesthetic heritage separate from the mainstream of the total society. They follow the mainstream of their own ethnic society in aesthetic culture and identity. This separatism is to keep alive, to nurture, and to enrich their own unique and dynamic aesthetic treasures. To illustrate, an examination of United States history reveals the exacting price that ethnic groups pay when they do not preserve their separateness at all. For example, the plight of many North American Indians on government reservations can be traced to their allowing some white men to take away much of that which was genuinely Indian. These same white men then tried to replace Indian culture and values with that which was white and middle class. This caused a breakdown of the Indian's self-respect and identity. Had the Indian been allowed to keep his own proud and noble aesthetic heritage the strength of his ethnic identity would have helped him through many of the natural and unnatural trials of life.

4. **Transformation:** Based upon the preceding three guidelines and evolving from them, the fourth guideline emerges as the culmination. While representatives of ethnic groups need to know their aesthetic past—which must be partially assimilated, but remain partially separate—none of these is enough to achieve full identity. What is needed is to transform specific and detailed art forms which have been so transformed that the basic qualities emerge and appeal to universal mankind. These transformed arts must transcend their specific origins and convey to others their values, hopes, and emotions. As an example, the Afro-Americans have struck basic human chords of emotion and expression in the blues, jazz, and soul music. These musical forms, through transformation, have burst all local and parochial bounds which once made them the exclusive and relatively unknown property of the black man. Transformed, these musical forms have become avenues of emotional and expressional identification for all of America. Examples from other ethnic groups would show the same transformation of unique forms into universal aesthetic experiences. The humor, pathos, and patient suffering of the Jewish people have been translated from that which was uniquely Jewish to that which is universal through their various aesthetic forms. "Fiddler on the Roof" from Broadway is one illustration of a blend of humor, pathos, and patient suffering. Chinese sensitivity and gift for understatement in painting have influenced American painting. The use of notan and restrained color influenced Mark Tobey, Rothko, and other abstract expressionists. Mexican music and mural art have transcended their local origins and have achieved worldwide fame with which mankind can identify. The beauty and power of expression in Indian weaving, pottery, ivory carving, oral literature, and indigenous music are also becoming transformed into universal forms.

The safety of individual identity, the threat of personal dangers, and the necessity for recognition and reassurance of individual worth are concerns which need to be resolved for a satisfying sense of identity. Men believe themselves to be living in an age of increasing momentum, pressure, and intellectual demands. A sense of peace often comes to mankind through his involvement in the arts. The arts have revealed to man qualities and attributes necessary for him to encounter life's problems and have served as a mirror which reflects the tragedies and triumphs of mankind.

Carl Sandburg expressed it in these words:

> Art is what is worth listening to,
> What is worth looking at,
> What is worth living for.

AVENUES OF IDENTITY

Man may be known—by his physical appearance, his occupation, his recreational pursuits, or his possessions such as his home, car, clothes, art objects, books. However, his real selfhood or identity is discerned in his attitudes and conduct. An individual may conform to the culture of his family or nation, or he may make a complete break to support other modes of thought as illustrated by the activities of various nonconformist groups.

Discovering one's real self and thinking for one's self come only through individual thought, effort, and work. Rebellion against the current frustrating practices in various cultures often leads into greater conflicts. Grotesque conformity resulting from reaction by concerted group activity may cause a sameness in dress, actions, and morals. Certain colors, decorative accessories, and styles of clothing—psychedelic pink, orange, blue; long strands of beads and other dangling jewelry; unkempt long hair; and sloppy clothing in need of laundering—sometimes accord identity to specific groups. At the other extreme, over-fastidious attention to dress may also identify a group. Definite types of music and other communication media give identity to groups who lay claim to a common goal. The arts which express the feeling of a reaction group may be the strongest index to their identity.

That the inner nature of man demands self-assertion and self-esteem—is a generally established fact. Within any group of pupils who are socially withdrawn is found the underachiever, the dependent, and the limited ability individual—each may well use the arts to extend his understanding of himself, his peers, and the adults with whom he is associated. A balance of thought, self-assertion on the one hand and humble self-esteem on the other, challenges the learner to a higher level of performance and appreciation. Whether it be through creative expression, or a performance, or an appreciation experience, active involvement in the arts may well result in a higher esteem of self and others.

The reasons for creative expression—are set forth by Louise Dunn Yochim, in the following statement:

> . . . the reasons for creative expression do not lie entirely within the context of technological achievement of a civilization, nor do they exist in its cultural structure. Rather, they are inherent in the powers of a compelling force that is rooted in the innermost and refined feelings of man and in his basic need for self-assertion.
>
> For as this need is met, man realizes the fulfillment of his personal worth and dignity. And thus he attains for himself and for his fellowman the ultimate in happiness.[3]

The seven arts serve as a means of identity—the areas "Man and his Environment," "Man and His Communication," "Man's Heritage in the Arts," and "Man's Pursuit of Values through the Arts" have given a perspective of the arts as a fundamental means of expression, communication, and self-discovery. It is apparent that the "seven arts" touch every facet of man's life whether he is a producer, a performer, or a participant as a listener, observer, or viewer. The arts seem to speak a universal language—nevertheless, each individual is free to make his own interpretation of the form, the mood, and the intention of the artist. He may identify himself with or through an architectural form; sculptural forms which depict idealism, realism, and the abstract; paintings in a great variety of aesthetic expressions; functional objects such as a tapestry, a hand-woven shawl, ceramic shapes, a pewter pitcher, enamel panels, wood or vinyl chairs, and numerous other handcrafted and machine-made items.

Music, drama, the dance, the film, literature—prose and poetry—in their myriad forms have throughout time given expression and identity to man's emotions, feelings, and ideas. The contemporary American composer, Aaron Copland, of Harvard University, comments on the compulsion to renewed creativity as applied to the arts in the following statement:

> . . . each added work brings with it an element of self-discovery. I must create in order to know myself, and since self-knowledge is a never-ending search, each new work is only a part-answer to the question "Who am I?" and brings with it the need to go on to other

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[3] Louise Dunn Yochim, **Perceptual Growth in Creativity** (Scranton, Pa.: International Textbook Co., 1967), p. 7.

and different part-answers. Because of this, each artist's work is supremely important—at least to himself.

. . . each new and significant work of art is a unique formulation of experience; an experience that would be utterly lost if it were not captured and set down by the artist. No other artist will ever make that particular formulation in exactly that way. And just as the individual creator discovers himself through his creation, so the world at large knows itself through its artists, discovers the very nature of its Being through the creation of its artists.[4]

ELEMENTS AND PRINCIPLES OF THE ARTS RELATED TO SELF-IDENTIFICATION

The arts express the qualities of man's being and his thoughts. Great works of art depict an ordered expression of an idea, and embody soul qualities which make the works enduring. They are not short-lived but continue to speak to mankind and persist with a message beyond the era in which they were created.

Themes or ideas expressed in the arts are illimitable. One needs only to contemplate briefly the infinite themes, objective and non-objective, which have been developed in art forms. Our art heritage in any area of the visual arts, literature, music, and the related arts speaks to us about man throughout time.

In writing on content or theme of the arts, Ben Shahn notes that the first observation to be made is the rather obvious one that the arts have their roots in real life. To quote Shahn: "It may mock as bitterly as did Goya, be partisan, as was Daumier, discover beauty within the sordid and real as did Toulouse-Lautrec. Art may luxuriate in life positively and affirmatively with Renoir, or Matisse, or Rubens, or Vermeer."[5]

Themes may take on a variety of expressions such as musical notes, words from any language, and objective materials such as fibers, glass, wood, metal, paper, and paint. Each will give the structure of the theme a distinctive character related to the media.* Finally the most important quality of the art form is the extent to which the artist has conveyed his feeling of the theme.

ELEMENTS OF THE VISUAL ARTS

Elements of the arts have been defined in previous areas. However, a summary and some comments relative to the artistic qualities embodied in all great art may give an insight to the attributes of thought to which the artist has addressed himself. The theme as it has been expressed gives identity to the creator's work and its power to inform or uplift the human mind.

Elements of the visual arts to be considered are line, shape, color, texture, form, and space.

LINE—is one of the simplest and most elemental components of the visual arts. A line gives sensitivity to the shape it defines and to the forms developed with multiple lines. Lines are descriptive. They delineate ideas. Gesture lines show action, grace, comeliness, poise. Contour lines are direct, firm, vigorous. Lines identify the thought, the emotional involvement of the artist.

SHAPE—is the result of an enclosure made by the lines or by an illusion of lines. A continuous line or an outline may form a shape or depict the structure of objects or figures. Shapes are sometimes overlapped with transparent effects. Use of crosshatching, laying pencil strokes close together and devising other uses of lines give solidity, shadow, and texture to shapes. Without shadows a shape may be termed a silhouette.

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[4] Fernando Puma, (editor), **Seven Arts** (New York: Doubleday Co., Permabooks, 1953), p. 112.
[5] Ben Shahn, **The Shape of Content** (New York: Random House, Inc., 1957), p. 9.
*See Area Two, Some Elements and Principles in Communication, page 42.

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COLOR—is an element which identifies many moods with its variety in hues. As found in an artist's color wheel, the hues in their standard form are brilliant but can be changed to somber hues by mixing them with their complementary colors. Experimentation in mixing complementary colors is rewarding. The simple complements are red and green, blue and orange, yellow and violet, which are found in pairs opposite each other on the wheel. Exponents, or varieties, of these hues may be subdued to more neutral or grayer tones by mixing complements. Dark and light values of hues are the shades and tints of colors, as navy blue in a sweater and light blue in the sky. Shades and tints may be produced by adding black and white respectively, to a hue.

Color science as found in light, in pigments and dyes, and in nature is a fascinating subject. Exploring the mixing of hues gives only a limited view of the vast number of hues available to man in paint and dye pigments. Interior decorators lay claim to 4,000 or more hues in paints, dyes, and to other media which run the gamut of intensities and values.

Some descriptive adjectives which identify color qualities may indicate how man reacts to this important visual element.

clear	dazzling	delicate
cool	exuberant	crude
dull	brilliant	bold
faded	gorgeous	emotional
harsh	flashy	hideous
local	ethereal	prismatic
pastel	spirited	riotous
quiet	orchestral	vigorous
rich	stimulating	exquisite
sad	radiant	powerful
solemn	warm	soft

TEXTURE—is a surface quality of any material to which our sense of touch responds. It refers to the structure and the surface appearance of a material. Often it is non-functional and non-utilitarian. Being a quality of appearance—rough, smooth, prickly, velvety—it is chiefly an aesthetic quality.

The outer tactile surface may stem from the natural character of a material or object; it may be graphically produced to give an illusion of texture; or it may be created with the use of tools to bring about a planned surface quality. Texture effects add to the character of an object or fabric when the surface treatment is consistent with the function of these items.

An individual who has used his hands to form a ceramic pot, to sculpture a massive form, or to weave a fabric responds to the aesthetic quality of textures. Tactile sensitivity is gained by active participation in the visual arts which demand the sense of touch.

FORM—gives a sense of volume. It is generally a three-dimensional structure. In a painting, etching, or drawing, the illusion of a form is created by combining the elements of line, shape, texture, dark and light, and color. All the elements of the visual arts unite to comprise form.

Form may appear as a mass which is solid and occupies space. Glass, paper, metal, macrame, wood, and other materials serve as media for objects which are not solid but have a structural, open three-dimensional form.

Form may also be interpreted as the unification of the total parts of an artistic expression. Ben Shahn relates content and form in the following statement:

> It is out of the variety of experience that we have derived varieties of form; and it is out of the challenge of great ideas that we have gained the great in form—the immense harmonies in music, the meaningful related actions of the drama, a wealth of form and style and shape in painting and poetry.
>
> . . . Perhaps it is the fullness of feeling with which the artist addresses himself to his theme that will determine, finally, its stature or its seriousness. But I think that it can be said

with certainty that the form which does emerge cannot be greater than the content which went into it. For form is only the manifestation, the shape of content.[6]

SPACE—is defined by Webster as distance extending without limit in all directions. The Space Age has given emphasis to the concept of space and man's identity with the celestial bodies in space. Space may be defined by lines or a curved surface. The shape of space is as important to architecture, interiors, sculpture, and painting as the other art elements are to the total organization of the design.

ELEMENTS RELATED TO IDENTITY

LINE—is used in various ways. Lines are forceful in giving different spatial movements to the left, right, up, and down. Lines also create a sense of receding and advancing directions in space. These lines may be vertical, horizontal, oblique, or curved. Movements in space with a slow rhythmic flow of action may convey a sense of ease, quietness, peace, subtle slyness, or other similar moods. Rapid gestures or movements may portray a feeling of excitement, liveliness, exaltation, struggle, agitation, or related emotions. The football player, the skater, the skier, the dancer, and the actor follow definite lines of movement upon which the spectators focus attention and watch with eagerness, either consciously or unconsciously. Observing the lines of action, the spectators become deeply engrossed in the moods depicted and identify themselves with the spirit of the activity. This is evidenced, after some spectacular performance, in expressive remarks such as, "That was a beauty!"

1. **Line in posture**—The manner in which an individual sits, walks, or stands signifies his mood or even his character. The man, woman, youth, or child who walks with an easy natural erectness is considered a strong, healthy, happy individual. One who walks with a stooped or bent posture is thought of as weary, burdened, infirm, aged, or perhaps slothful. Untoward working conditions and undernourishment may cause poor posture. Every day man is viewed and judged by the carriage of his body. Soldiers in dress parade are admired for their posture and the attitude they display in their drills. Their conduct of marching in line and good order connote qualities such as being sturdy, proud, brave, and healthy. Associated with these parades is the band music which accompanies the marching and further identifies the mood of the event.

A secretary who sits at her desk, erect and alert, is generally identified by office patrons as efficient and worthy of confidence. A man who walks with assurance and poise inspires trust in his ability and well-being. A slothful individual who is careless of his posture appears to be lazy, unaccountable, weak, incorrigible. Artists and actors in portraying such individuals are aware of these posture images and their meanings. Action lines in posture delineate the attitudes of people.

2. **Line in fashion**—Lines may be long or short just as a person may be tall or short. Fashion designers take into consideration the desired effects they wish to create in a costume. A knowledge of line is helpful in designing clothes to minimize defects in the build of a person and to emphasize his good features. For a very tall individual the overall design or a costume is chosen to counteract the sense of height. The fabric and style of the suit, dress, or coat is selected to minimize strong vertical lines. Likewise for the short individual, the fabric and style of a costume are chosen to enhance the figure through the use of illusion of vertical lines. However, for a short person who is inclined to be stout, large patterned designs in the fabric and strong vertical as well as horizontal lines are avoided. The all-over use of line in fashion is important as it refers to the contour of the costume and the shapes within the outline (or contour) made by its seams and trimmings. Selecting clothes and accessories should be related to the build and the personality of the individual.

3. **Line in the graphic arts**—In drawings, paintings, woodcuts, etchings, and other graphic arts, lines are particularly important in portraying an illusion of form and action. When skillfully used, various types of crayons and pencils are excellent media for the delineation of expressive moods and movements, the basic character of living things in nature, of the human figure, and man-made objects.

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[6] Ben Shahn, **The Shape of Content** (New York: Random House, Inc., 1957), p. 9.

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4. **Line in Picasso**—As an artist of the twentieth century Picasso is well known for his versatile use of many art media. He has frequently turned to the pencil and pen not only to make sketches for his paintings but also to render studies as art compositions. An analytical study of his drawings reveals the use of lines that are spontaneous and yet seemingly controlled to express a definite concept of the object which is portrayed. Nathan Knobler, in **The Visual Dialogue**, shows two of Picasso's drawings which illustrate a variance in his choice and use of lines.[7]

In each illustration the artist controls his tools and media to achieve the concept he wishes to communicate. The pen drawing, "Girl with Necklace," of 1944, shows the delicate, flowing lines which Picasso employed to portray a feeling of grace and serenity. For contrast is shown the drawing, "Head," of 1937, which Picasso made as a study for his famous painting, "Guernica." The drawing is a pencil and gouache rendering in which there is an expression of frenzy. This highly grotesque sketch clearly reveals Picasso's sensitivity to the use of his media, and the choice of an appropriate technique. The lines are bold and appear to be sketched freely, practically in scribble fashion, whereas in "Girl with Necklace," the lines are continuous and controlled. Each gives identity to a specific character.

5. **Line in van Gogh**—a painter of the late 19th century, Vincent van Gogh, whose work has been extensively exhibited in the United States during the past decade, made a significant impact upon the mode of painting of his time. He moved away from Romanticism, the traditional representation of realism, toward Expressionism, a more spontaneous delineation of his reaction to human life and nature. Tragic circumstances of his early life turned him to the out-of-doors where he learned to love the countryside or the beauty of its logical design. He used pencil, reedpen-and-ink, and paint-and-brush to transform his subjects—clouds, trees, hills, flowers, sun, stars, and the moon—into dynamic expressions of nature. Outstandingly his drawings show his subtle directness and his ability to define movement and forms through printlike lines, dashes, and dots. Japanese art had come to his attention and he had admired it with the result that it influenced him to a new form of expression. In speaking of the intent in his drawings and paintings he wrote in his letters that it is more the intensity of thought than the tranquility of touch that we are after.

Linear representations of the forces in nature to which van Gogh had become very sensitive may be seen in the following examples of his work: "The Sower," in a wheatfield executed with reedpen-and-ink; "The Sower," in the rain, drawn with lead pencil; and "The Rock," executed in India ink and pencil. In his oil painting, "Starry Night," van Gogh used the brush with accented linear strokes to achieve a vibrant effect of motion. Of this painting in which the sky and the cypress trees are dominant van Gogh wrote that he would like to make something of the cypress trees like his canvases of the sunflower. To this he added that it is as beautiful in line and proportion as an Egyptian obelisk. In "The Starry Night," van Gogh has given his personal vision of the sky, the earth, and the cypress in a night scene. No one can question van Gogh's personal identity with these graphic statements in which he employed techniques that reflect his individuality.

6. **Line in Mondrian**—Another artist who has initiated and developed a different type of linear, non-objective painting is Mondrian. His geometric and abstract compositions are asymmetrical structures of rectangular shapes and linear combinations which produce a series of shifting vertical and horizontal tensions. Vivid colors combined with white and black give emphasis to the importance of the function of lines in varying widths which break the field of the composition into precise rectangular shapes. These non-objective paintings show the influence of the machine and the perhaps lesser interest in the life of man.

7. **Lines used for identity**—Throughout the years from the earliest times to the present man has used lines with considerable skill to identify himself with the elements of the weather and animal life. In their expeditions throughout the world, archeologists have discovered paintings, engravings, ceramics, and craft objects.

Scholars who have studied the artifacts found in excavations have been able to establish the identification of various cultures in both the Eastern and Western hemispheres. Perhaps the

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[7] Nathan Knobler, **The Visual Dialogue** (New York: Holt, Rinehart, and Winston, Inc., 1966), pp. 25-26.

vivid portrayal of Egyptian life as found in their tombs and temples is an outstanding example of the early ages. Paintings and carvings were linear, often rendered with mechanical precision. As found in the study area, "Man's Heritage in the Arts," cultures throughout the world have produced works of art, each in its own way, which characterize the beliefs and motivations of their people. Innumerable articles of daily use, paintings, sculpture, and architectural remains bear graphic markings through the use of line. It is an inexhaustible means of communication and identification.

SHAPE—is created by a continuous line which encloses a figure. The flat image may not seem to say as much to us as one that shows volume and texture interest. The profile of a shape is important in the sum total of a design.

In nature we are familiar with shapes of leaves, trees, animals, fish, birds, flowers—in fact, an unending number of images. Man-made objects present many additional shapes such as the autos, airplanes, hats, shoes, guitars, cups, spoons, tables, dress costumes.

1. **Shapes of forms**—created by an artist in any design problem will conform to the purpose of his design. Man's self-image is reflected in the things he has shaped. Consider objects such as chairs, automobiles, or a simple teaspoon and note the change of shape which designers have made in each of them. New concepts, new ideas regarding the shape and materials used, have altered the contours of these objects.

2. **The use of shapes**—in the graphic arts goes beyond the flat one-tone silhouette. The painter, the printmaker, and the designer have infinite shapes with which to work. Each has the task of defining his purpose and identifying himself with the idea he proposes to delineate. Selection of shapes and the organization of them within a composition often give an artist great concern.

3. **The ordering of shapes**—into a satisfactory final production brings into play either consciously or unconsciously certain principles of organization. The artist's desire for harmony with variety for interest, influences his selection of shapes. Rhythmic movement designed to focus attention to the whole picture field aids the viewer to sense an organized line and shape pattern. When necessary to give importance to an idea, one or more shapes may give emphasis through size, color, texture, or tone. The sensitivity of the artist to these principles and his interpretation of "content" will bring his identity to his final art form.

As a concluding thought on the shape of things which man forms and those he produces in the graphic arts, it may be observed that the history of art may well be a source of the history of the cultural change of man. George Kubler remarks on the history of things as follows: "Within the history of things we find the history of art."[8]

> But the history of things is intended to reunite ideas and objects under the rubric of visual forms: the term includes both artifacts and works of art, both replicas and unique examples, both tools and expressions—in short all materials worked by human hands under the guidance of connected ideas developed in temporal sequence. From all these things a shape of time emerges.[9]

COLOR—exists in almost everything. Man lives in a world of color. Being sensitive and aware of color can bring rich adventures to life. A trained eye and a creative thought can discover and enjoy the nuances of color. Too often a variance in the hue, value, or intensity of a color is unnoticed.

1. **Study of Color**—A study of color and experimentation with mixing color is often considered difficult but in reality may be quite simple. Using swatches of colored paper or samples of cloth in varying hues, tones, and intensities, and combining them as problem studies may prove to be an easy method of study. For example, place red on blue, red on green, red on yellow, and note the color combinations and the difference in quality of the same hue (red) when combined with other hues (blue, green, yellow). Recognition of mixed hues as green and blue may not be

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[8] George Kubler, **The Shape of Time** (New Haven: Yale University Press, 1965), p. 61.
[9] Ibid., p. 9.

the same by two individuals. The use of grayed (less intense) colors for certain purposes as on interior walls may seem startling to one who is unfamiliar with color qualities.

2. **Sources of color dyes**—An interesting study of color in dyes has its source in color from plants, flowers, berries, bark, and roots. Walnuts, parsley, tansy, ragwort, goldenrod, elderberry, and other natural substances give rich colors for dyes. Colors from these substances are excellent for discovering the beautiful variations in color qualities.

3. **Symbolism of color**—Symbolism of colors is found to have been employed by people of many cultures. Literature from Biblical times to the present contains reference to man's use and beliefs in the meaning of color. Ancient Egyptian designs were centered around black, red, and gold. The early Romans are said to have been confused about distinguishing the colors blue, violet, and gray. Moslems make no reference to blue in their sacred book, the Koran, but are fond of green. Meanings were often assigned to color by royalty in Europe and Asia. In certain cultures today specific color preferences may be noted.

Symbolism and traditional connotations of color seem to be breaking from past usage. Contemporary painters, designers, and lay people appear to be less timid in their choice of color. During the past decade the change of color in fashions for men, women, and youth has been employed, such as brilliant pinks, purples, and greens. On the opposite side of the intensity scale subtle combinations of muted or neutral colors also have found acceptance. Response to color is generally conditioned by society through its ceremonies, traditional usage, literature, movies, television, advertisements, and fashions. Although close adherence to traditional color theories may not always be necessary it is important that color qualities and relationship of hues be understood.

Our highly commercialized civilization through television, movies, and advertising tends to promote seasonal colors and changes from year to year. Too often people follow fashion's dictation of color which may not be the most appropriate or suitable for them to wear. Individuals (both men and women) may be known by their favorite colors in dress, the dominant color choices in their homes, the preferred color of their cars, or even the selection of unusual colors in their flower gardens. To enjoy color one must learn to see color and become sensitive to its qualities.

Winston Churchill is said to have decried our use of color. He rejoiced in brilliant colors but was unhappy with the "poor browns." To further express his delight with color he said he hoped to continue painting when he reached heaven and expected "a whole range of wonderful new colors which will delight the celestial eye." Enjoyment of color is here for all who will give some effort toward seeing and understanding it.

The poetic qualities of color are superbly expressed in the quotation by Emil Nolde, from Protter, **Painters on Painting:**

> Colours the materials of the painter; colours in their own lives, weeping and laughing, dream and bliss, hate and hatred, like love songs and the erotic, like songs and glorious chorals! Colours in vibration, pealing like silver bells and clanging like bronze bells, proclaiming happiness, passion and love, soul, blood and death.[10]

SPACE—is commonly considered as the area around, between, or within things. The events of the current space-age have given emphasis to the thought of space as a boundless, continuous expanse extending in all directions. Objects made or built by man and objects of nature occupy space and are surrounded by space.

1. **Space in urban areas**—Large cities and densely populated areas throughout the world are causing concern because of the rapid increase of conflicts between individuals within crowded communities.* It would seem that within the expanse of the earth there could be ample space for each individual to have a comfortable living space. In some cities laws prescribe the space between architectural structures and the height and type of buildings. For more harmonious individual existence man needs space in which to live and move.

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[10] Patricia Sloane, **Color: Basic Principles and New Directions** (New York: Reinhold Book Corp., 1970), p. 37.
*See "Cities—A Definition" in Area One, page 22.

It is conceivable that technological knowledge of the future may make it possible to build cities in the deserts, in the high altitudes of the mountains, and in the depth of the seas.* Buckminster Fuller, the highly imaginative and creative architect of this century and the innovator of geodesic domes, has predicted that man will build structures in the sky and there find dwelling places.

2. **Space and human needs**—Space is an important element in man's life to satisfy his physical, psychological, and aesthetic needs. Space is essential for work and for play. Why does the city dweller enjoy the facilities of a well kept park and regard it as an essential part of his community? Is it not to satisfy his need to relax or to supply his inner spirit with refreshing thoughts? The parks with trees, flowers, animal life and/or museums may provide avenues for seeing new ideas and possibly extending the individual's identity. For example, St. Louis offers a variety of park resources—Shaw's Garden, zoo, museums, flower gardens, expanses of green trees, and play areas. City planning of the future involves good utilization of space.

3. **Space in graphic arts**—Graphic artists may or may not be concerned with a third-dimension quality in their paintings, prints, or other pictorial products. They may work from a flat representation of space as did the primitives or they may develop a deep spatial concept. Size, position, clear or obscure details, overlapping shapes, and perspective considerations determine the sense of space created. Renaissance artists who sought to portray reality developed and perfected perspective, i.e., the means by which they could delineate an illusion of deep space. This era is represented by artists such as Hubert and Jan van Eyck, Titian, Raphael, Uccello, Botticelli, Breughel, Rembrandt, Poussin, and Corot. One may wish to ask why were these artists concerned with space concepts? Perhaps a review of the social and political life would give some answers to the question. Between 1300 and 1500, royal authority was centralized and feudalism was weakened. The protestant revolt gave emphasis to the role of the individual. Humanistic interests, or interest in the individual, brought the artist's attention to a vivid sense of reality. Sensitive drawings and greater use of color began to appear in the artistic expression of that period. Man was identifying himself more closely with the idea of living well on earth. Literature and are were considered means for understanding life.

4. **Space and dimensions**—Contemporary artists continue to use visual space illusions with varying concepts: two-dimensional, three-dimensional, and four-dimensional. Controlled shallow space is typical of many artists of this century. To name a few, Matisse was perhaps the leader with others such as Leger, Mondrian, Beckmann, Stuart Davis, and Klee.

5. **The three-dimensional**—This traditional method of delineating space no doubt will continue to be used as an important means of representing and forming man's ideas in various art media. Within the continuum of perspective, man will use his individual interpretation of space as he sees and feels it relative to the idea he wishes to express.

6. **The four-dimensional representations**—The twentieth century has brought an extended view of spatial representation which has been termed four-dimensional or space-time perspective. About 1912 to 1914 several men attempted to interpret the rapid motion of the machine in industry, the automobile, and the speed of the times. Marcel Duchamp's painting, "Nude Descending a Staircase," now in the Philadelphia Museum of Art, was probably the first to create attention to the movements of an object in a path of action. The works of the Futurists were representative of this phenomenon of the era. Among their early works were "Speeding Automobile," by Giacomo Balla, in the Museum of Modern Art; "Armored Train," by Severini in a Ziesler Collection, N.Y.; and a "Portrait of Uhde," by Picasso.

That the space-age of today will continue to give identity to movement in space may be seen in current productions and exhibitions. Edward Giobbi, for example, has shown. "To the New Moon #2," 1967, at Wadell Gallery, N.Y., a circular composition of two discs in charcoal and oil on canvas, and oil on masonite, diameter 60. The abstract composition contains an imbalance of bright and dark areas. The characteristics of this painting show another version of man's identity to the space age. Time will give man further opportunity to explore space and to record his perception of space in terms of his experience with it.

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*See "Cities—A Definition" in Area One, page 22.

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7. **Space and sculpture**—Sculpture, another form of representation and one of growing importance, parallels many aspects of the graphic arts. Nathan Knobler defines sculpture in simple terms as follows: "Sculpture is an ordered arrangement of actual masses that exist in a real space."[11] For the sculptor, space holds two significant factors which he considers in his work as follows: (1) he produces various solid forms which he may or may not design for a specific space setting; (2) he may shape forms with open space and within these forms mold other forms. Both form and space are essential elements in any sculpture regardless of the media used.

Countries throughout the world display sculpture which bears the characteristics of the people from whose lives the images emerged. Works of sculptors dating back to the tenth century B.C. and those produced in the expanse of years to the present exhibit a variety of material—stone, wood, bronze, marble, iron, and synthetic media. The twentieth century has brought an extended variety of new processes for the sculptor. Experimentation and innovations of shapes in space have indeed been in consonance with the general emphasis on creative thinking. A perusal of the sculptors of this era brings to attention the increase of artists who are contributing to this category of art work. Their productions may be seen not only in museums, public buildings, and outdoor spaces but also in the homes of today.

Beyond the artist's use of space in the graphic arts, architecture, sculpture, or other visual arts, man utilizes space in some organized manner. Regardless of man's immediate tasks spacial order or aesthetic organization brings order into his living in a practical way. Whether the activity be relatively an important one or a meager one, the principle remains. Consideration of a few of the common tasks of man may exemplify this thought—the building of a home, the landscaping of a school lawn, the displaying of groceries, the beautification of highways, the setting of a breakfast table, and the furnishing and caring for one's room.

TEXTURE—as a surface quality may well parallel color in attracting the visual attention of the viewer. In man's surroundings many varied textures can be found. The importance of texture is related by Donald M. Anderson in these words:

> We examine the textural environment for information and pleasure. We seem to require variations in the field of our own well-being. How much our own physiological and psychological structure depends on the changing field is hard to assay, but we can imagine a world of identical surface as some kind of torture. As presently constituted we might not be able to exist in such a world.[12]

1. **Texture in nature**—Nature provides man with unlimited textures in his environment—the soft green grass, the prickly dry straw of a wheat field, the velvety petals of a rose, the silky down in a milkweed pod, the smooth polished stone, the jagged porous rock, the shimmering crystal-like water in the brook, the soft fur of a kitten, the wet sleek goldfish.

2. **Man and Texture**—Man has not been content with the myriad textures which he has found in nature. Primitive man not only imitated textures but created decorative textures in his works of art. Paintings, totems, masks, figurines, ornaments, pottery, canoe paddles, and other man-made objects bear witness to the ceremonial use of art as a means of communication. As culture developed and changed man came to see the world and life as both physical and spiritual. Man used his imaginative powers; he created new forms. The stylized shapes of animals, birds, and fish and the abstract symbols of fire, flood, and wind portrayed an emotional power—the spirit of an idea. Man employed paintings, sculptural forms, and carvings for the dramatization of his feelings and the release of his fears.

3. **Totemism**—as found in many cultures is an example of the identification of a group of individuals with a chosen animal which served to bring unity within a clan or tribe. The totem was beheld as a protector and as a source of speed, strength, and prosperity. With the attempt to show more than the physical nature of the animal the artist produced a highly stylized totem.

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[11] Nathan Knobler, **The Visual Dialogue** (New York: Holt, Rinehart, and Winston, Inc., 1966), p. 19.
[12] **Donald M. Anderson, Elements of Design (New York: Holt, Rinehart, and Winston, Inc., 1961), p. 121.**

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Generally, the surface was carved with textured designs. The sculptured totem was held in sincere esteem and regarded as a tangible medium for a close association between human beings and the forces of nature. Museums show primitive works dated 2000 B.C.—from the African, Indian and Oceanic cultures. Perusal of the early architectural and sculptural forms of countries including Persia, Mesopotamia, Greece, Italy, China, Japan, and Mexico, reveal intriguing uses of relief. Each may be identified by its source, the culture which produced it.

4. **Paintings**—on the walls of caves and tombs date back to a period before the written word was developed. The flat or two-dimensional paintings preceded the time of the sculptural arts. Hunting and fishing were frequent subjects of these pictorial scenes in the caves where magic rites were held. "The Bison," a painting from Altamira, Spain is a familiar picture of the Paleolithic, or Old Stone Age, date preceding 10,000 B.C. Of the same period is the "Horse with Arrows" and several other animal paintings. They were found in a cave that was discovered, quite by accident, at Lascaux, France. In 1940 a group of boys sought to find a lost dog. In an attempt to enlarge a hole, they learned of the cave in which the paintings were found.

Numerous examples of reliefs and painted reliefs were executed on the walls of tombs and temples of Egypt, Mesopotamia, Persia, Crete, and Greece. Such tombs date to the beginnings of the New Stone Age about 3000 B.C. A typical early Egyptian painted relief sculpture, thirteenth century B.C. in the temple Seti of Abydos, shows Seti 1, Horus and Isis. A delicate production of a painted limestone relief, ten inches high, of the fourteenth century B.C. may be seen in the City Museum of Berlin. This relief of "Smenkhkare and His Wife Meritation" is a charming portrait of the royal couple with their life-like poses and the superb textural treatment of their costumes.

Paintings of the early Christian era found in Roman catacombs expressed religious beliefs through symbolic scenes. A period of imperial conflict of Rome with other European countries in the third century A.D. caused dissension within the nation. The Christian religion which had been introduced from the East offered more spiritual comfort than the formal state worship. The Christians refused to recognize the emperor as the symbol of imperial authority. This led to their persecution. To avoid being apprehended as followers of the new religion they conducted secret worship services in the catacombs. Paintings on the walls by non-professional artists represented a revolt against materialism. The purpose was to convey the religious truth through graphic symbols. Here was the beginnings of a religious art which has retained a didactic quality through the centuries to the present time.

5. **Mosaics**—were introduced as a medium for expressing man's beliefs in the period following the declaration of Emperor Constantine in 359 A.D. that Christianity be recognized as the state religion. Much effort was directed toward building impressive churches in Italy, Greece, Syria, and North Africa. By the sixth century A.D. the Byzantine Empire emerged from the Eastern parts of the Christian world under the reign of Emperor Justinian. In the period 546-548 A.D. two famous mosaics were created as a part of the basilica in San Vitale, Ravenna. They are typical Byzantine in character. These oustanding examples are entitled "Emperor Justinian and His Retinue" and "Empress Theodora and Her Retinue." Each mosaic mural portrays a specific message with reference to the identity of the church and the state.

Rich in color, pattern, and texture, these mosaic compositions present an interesting rhythmic repetition of forms which give a sense of movement and unity. These dramatic graphic representations were achieved with the gentle modeling of stones and the setting of these cubes at different angles to the light which give emphasis to reflections and shadows.

The twentieth century has brought a revival of mosaics to enhance the walls of public buildings, hotels, banks, and libraries because of the adaptability of the mosaic technique to contemporary abstract forms. Ceramists have created their own mosaic stones, and it is not unusual to find artists who have produced uniquely shaped blocks with textured, or modeled surfaces for decorative panels.

6. **Stained glass**—with its vibrating hues of color came into use extensively after the Middle Ages with the decline of the feudal system. After the crusades in Europe, towns were set up

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with parliamentary governments which were controlled by the middle class. Within the new culture there developed a sense of pride, and with it a feeling of competition among the cities. Cathedrals were built as seats of high authority and served as centers for worship and public meetings.

Gothic art emerged predominantly in France where cathedrals of the twelfth to the fourteenth centuries may be seen today. Among the towns and cities where well-known cathedrals were built by their citizens are Amiens, Chartres, Cambrai, Reims, Beauvais, Bourges, and Paris. Lay people who formed guilds considered it a privilege to contribute their talent and services in the building of a cathedral. Among theme were stained-glass workers, stonecutters, masons, and metalworkers.

Continuing with the practice of the early church men, the guild workers portrayed within the structure of the cathedral the spiritual and didactic message of the church. However, a more humanistic approach to life was revealed in the sculpture and the stained glass windows. Immense translucent windows made with roughly blown, richly colored glass replaced the wall paintings of the Romanesque period.

During the wars in Europe in the twentieth century some of the fine stained-glass windows were shattered. Others were carefully removed and stored until the destruction subsided. The magnificent windows of Chartres Cathedral (1194-1260 A.D.) are considered the best collection of Gothic glass. An outstanding example is the window "Virgin and Child," with its dominant hues of red, blue, and white. Great areas of glass used to substitute for solid walls of stone produced a deep glowing color even richer than the decorative Byzantine mosaics.

Contemporary architects of churches, chapels, and some secular buildings employ stained glass as decorative and didactic elements. Cities and towns of our own country have beautiful churches with windows which admit the radiant light of color into the interiors. Our citizens may justly be proud of them. Other current uses for stained glass are the glass dividers, and the sculptured glass sheet decorative panels for the home and public buildings.

7. **Weaving**—is another art experience which has existed during the centuries-long history of civilization. For 8,000 years materials have been woven to be worn, walked on, sat upon, and to cover walls. Tribes of people and individuals have identified themselves, and are known today, by their contributions to the art of weaving. Man's pathway to civilization is strewn with remnants of weaving. "Textiles of much beauty that belong thousands of years before Christ have been discovered among the earliest ruins of Peru, Mexico, and Egypt, and in the cave dwellings of New Mexico and Arizona."[13]

Chinese tradition indicates that silk weaving was practiced in 2640 B.C. Biblical references in Genesis show that weaving was an art in Egypt about 1600 B.C. Mummies discovered in pyramids were wrapped in fine fabrics. Linen cloth woven with 540 warp threads to the inch was found in the Nile valley.

In our own country, American Indians, notably the Navajos of Arizona and New Mexico, have woven fabrics of high quality. Likewise the Incas of the Andes region produced textiles of beauty which were designed usually with geometric motifs. Tourists of today often seek blankets, ponchos, and other items woven by the Indians who have survived.

8. **Tapestries**—woven in the Middle Ages have survived as examples of art, an art which is not extinct. Gothic tapestries were used in cathedrals, châteaus, and palaces. Wall spaces were covered chiefly for decorative purposes but sometimes for warmth as a protection against the cold weather. Early tapestries may be seen in major museums throughout the world as well as in existing cathedrals and châteaus.

It is recorded that one of the finest old large tapestries hangs in the great hall of the Château of Angers, France. The hangings were woven for Duke Louis I of Anjou of Nicolas Bataille, from about 1375 to 1380. The numerous scenes were inspired by the manuscripts of St. John, the Evangelist. Seventy-one of the scenes are still partly intact. Some of the tapestries were used in

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[13] Perry Walton, **The Story of Textiles** (New York: Tudor Publishing Co., 1936), p. 15.

sacrilegious ways as wrapping orange trees for protection against bad weather. Each tapestry in this series was about eight by twenty feet. The scenes were given titles in the manner of paintings such as "God Holding the Bible."

Tapestries of this era* showed the love of nature, the animals and plants by which man is surrounded. Equally important were the religious themes which challenged man to his highest sense of duty. The history of France as a subject was encouraged after the Revolution to commemorate the virtues of mankind such as patriotism, courage, benevolence, and wisdom.

The sixteenth century found weavers in all parts of Europe, however, in 1607 weavers were subsidized and French tapestry production flourished. This led to the development of one of the most remarkable tapestry centers in Europe, the Gobelin Manufactory located in Paris. By 1667 at the height of its activity 250 workmen were employed at the Gobelins. For three centuries the Gobelins have been recognized as skilled weavers. Artists of the twentieth century became interested in preparing cartoons for the production of tapestries, which are replicas in wool and silk of painted pictures. Among the participating artists have been Lurcat, Dufy, Derain, Leger, Braque, Picasso, Rouault, and Miro.

In 1962 a first International Biennial Tapestry Exhibition was held in Lausanne with seventeen countries submitting more than 150 entries of which 57 were shown. Interest in the art of tapestry weaving has continued to the present time. It remains as an art medium for the identification of man's activities and ideas.

9. **Contemporary tapestries**—are in as close touch with life today as those of the past. Although the traditional tapestry weave (such as the Flemish, Aubusson, or Gobelin) will continue to be used, new techniques are being introduced. Free use of varied weaves is an outgrowth of the emphasis on creativity or innovations by the artists. Rustic materials have been introduced such as seed pods, grasses, twigs, and bark to be combined with a variety of yarns. Warp and weft may be smooth, glossy, nubby, or lumpy—in bright or muted colors.

Professional weavers by their example are encouraging home weavers and amateurs to delve into creative weaving. They have contributed through exhibitions of their own work, professional literature, studio workshops, and production of fabrics for private buyers and the public. Among them are Mary Buskirk, Mildred Fisher, Shelia Hicks, Ruth Kaufman, Lenore Tawney, Dorothy Leibes, Jack Larson, Anni Albers, Lili Blumenau, and Malin Selander.

Early American weavers worked in their homes and contributed largely to the area of practical weaving, the making of cloth, coverlets, blankets, rugs, and laces. A revival of what is considered "colonial weaving" in the United States was promoted by Mary Atwater. Through her book on shuttle-craft weaving and her workshops she led many home weavers toward active participation in this flourishing handcraft. The year 1970 marks the beginning of a National Handweavers Guild in the United States. Textural qualities in commercial fabrics during the past three decades may be largely attributed to the exploration of textures by designers who know the art of weaving.

Texture has always been an intrinsic part of weaving; however, greater emphasis has continued to be shown in this element of textiles. It seems to belong to this era when man is delving into the discovery of new ways of using a vast variety of traditional and new fibers available to him. Designing and weaving fabrics requires skill of handling a loom and working with the basic equipment, and an understanding of the qualities of the various types of thread, yarns, and other materials. A weaver who is skilled in handling his loom and materials is free to create, to improvise as he designs his fabric, and to express a personal approach. Lili Blumenau says, "The artist-weaver of today is free to vary his surface textures to suit the spirit of his work."[14]

PRINCIPLES OF THE ARTS

ORGANIZATION OF FORMS—Principles of organization in the arts become evident as ideas take visual shape, Shahn has said that form is the visible shape of content. Sullivan, one

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*See Area Three, page 79.

[14] Lili Blumenau, **Creative Design in Wall Hangings** (Crown Publisher, Inc., 1967), p. 28.

of America's foremost architects, was an exponent of the statement, "Form follows function." With a purpose in mind or an idea to express, the artist begins to develop his concept of it. Sometimes the organization may unfold quickly to him and at other times he may struggle to get a satisfactory statement of his theme.

The development of form or design brings order into the organization of the idea. The elements of art serve as avenues for the expression of the content of the theme as these are intuitively or consciously to bring harmony, rhythm, emphasis, and unity into the design. The relationship of the elements in thoughts is in essence the basis for the principles of the arts.

RELATIONSHIP TO THOUGHT—Throughout the centuries man has become aware of certain principles which operate in his arts. These principles of the arts have been defined and presented in numerous books with some variations.* However, essentially there is an agreement that harmony, balance, rhythm, emphasis, and unity are artistic attributes or principles which represent qualities that endure.

HARMONY—refers to the combination of the elements of an art, as the relations of shape, line, color. It is order or agreement.

BALANCE—refers to equilibrium, stability, equipoise, symmetry.

RHYTHM—refers to action, impulse, movement, direction, repeated visual accent.

EMPHASIS—refers to accent, force, impress, stress, sharpness, focus, boldness, dominance, echo.

UNITY—refers to oneness, wholeness.

The artists may use any or all of the principles to produce powerful effects in the person who is viewing or hearing the work. These may include grandeur, exaltation, nobility, religion, awe, or feeling ranging from the agreeable to the indifferent.

ORGANIZATION AND APPLICATION

The specific or individual arrangement of shapes, forms, space, color, values of dark and light, line, and texture which communicates the thought brings to the form the highest aesthetic quality that the artist is capable of achieving. Throughout time the principles of design have been in effect. Good works of art are timeless. The study of primitive arts, of Renaissance arts, of contemporary arts, and in fact the arts of any era will give support to this statement. Comparison of pairs of works, one of the past and one of the present era, may clarify the positions of the artists relative to their use of the principles of organization.

MICHELANGELO AND THE SISTINE CEILING—Shahn tells us of Michelangelo, a master artist of the sixteenth century:

> Sometimes, if the theme is exalted, tremendous energy must be poured into the very act of reaching toward, of seeking to fulfill the boundaries of that theme which has been set. Perhaps the most heroic performance in this direction that the world has ever known —at least on the part of one man—was the creation of the Sistine ceiling of Michelangelo. Here was the setting of a formal plan so vast that its enactment alone became an almost superhuman task; moreover, there was the establishment of a pitch of feeling which could not be let down or diminished in any place—and which was not diminished.[15]

The ceiling of this great Sistine Chapel has been described as a scheme of decoration which at first sight appears absurd. Although it seems bewildering a brief study soon resolves the mass into a great pattern of motifs which are rhythmically repeated and organized. Michelangelo used the human figure against a strongly marked architectural framework because to him the body was the most beautiful and the most expressive thing in the whole world. On a curved ceiling

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*See Area One, "Principles of Houses and Cities," page 26.
*See Area Two, "Principles of Communication in the Arts," page 52.
[15] Ben Shahn, **The Shape of Content** (New York: Random House, Inc., 1957), p. 82.

approximately 65 feet from the ground and covering a surface about 130 feet by 45 feet the artist placed hundreds of mythological and Biblical forms of heroic stature. Scenes from the Old Testament and the New Testament depict important figures from the Creation to the Redemption. The human figure clearly expresses the spiritual state of mind and soul. The composition with strong movements and contrasts produces a feeling of restlessness. Michelangelo's work was a powerful expression of the human figures each in somewhat realistic representation portraying a definite state of thought.[16]

SAARINEN AND THE ST. LOUIS ARCH—In contrast to this magnificent complex Sistine ceiling, painted in the 16th century, stands the Gateway Arch of St. Louis of the twentieth century by Eero Saarinen. This monumental architectural and sculptural arch towers above the city as a complex structure of stainless steel with a concrete core, beautiful in its simplicity of line and form. The pyramid-like arch which edges the Mississippi River with a focus to the gateway of the West specifically takes the shape of a catenary curve. This timeless form serves as a link of the past to the present with a span of 630 feet at the base to 630 feet in height. Each leg of the arch is constructed with a double steel wall. When seen in a cross-section view the walls form an equilateral triangle, each side measuring 54 feet at the base and decreasing to the top measuring 17 feet. The clearing from which the arch rises, the single magnificence, serves as an image of the primitive clearings in which the pioneers camped, while Jefferson, our only architecturally trained President, looked with favor to the Westward Expansion. Saarinen envisioned the arch as a monument which should commemorate the spirit of discovery by men who carried forward the destiny of the nation and the world in their selfless march for other men. The artist has attained a feeling of the strength and unity of the pioneers in the bold sweeping movement within the curved structure of the arch.

The architectural composition includes a tree-lined mall that leads to the historic old courthouse, which from a distant view appears to be framed by the arch. Incorporated also within the plans are a museum, a restaurant, the historic riverboats, and the river front. Saarinen said, "We must make this a great, green park." On each side of the axis there will be areas with pools, rock outcroppings, and winding paths. All the lines of the site plan, including the roads and railroad tunnels, have been brought into the same type of curve to which the triumphant arch belongs.*

Although the works of Michelangelo and Saarinen stand in contrast of time and thought four centuries apart, each embodies the exalted thought of an individual artist, a creator of a form, who has brought and will continue to bring wonder, joy, and beauty to mankind. Both structures, the ceiling of the Sistine Chapel and the arch of St. Louis, will throughout time be identified not only with the artists who conceived them but also with the lives of the people from which these forms emerged.

Each artist used his media in an organized plan wherein he related the elements—line, shape, color, texture, space, and form. There is an ordering of lines, shapes, and forms relative to the concept expressed by the artists—Michelangelo in his powerful fresco painting and Saarinen in his monumental arch. Each art form contains a basic structural pattern which gives emphasis to the feeling it conveys. In each form attention is focused on the harmony and rhythm of the visual elements. However, each has distinctly different characteristics because each gives identity to a specific and individual intent.

An artist expresses the quality of his thought in his works through a style which is his own. Great artists can be identified by their style. When the work of an individual is his own expression, it bears the mark of his individuality. Organization of the elements of the arts results from the devotion of the creator to an idea which he wishes to express. Inspiration and order come as the idea develops and takes shape.

The viewer or listener will in some measure sense the beauty of the expression as he glimpses "the content of the shape or form" and becomes inspired to new or renewed thoughts by it. He

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[16] Encyclopedia Brittanica Films, 1150 Wilmette Avenue, Pleasantville, New York, 10570. Title: **Michelangelo.** 33 minutes, color.

* **Film—Laclede Gas Co., St. Louis, Missouri, Title: Architecture.**

may identify himself with the artist's work, and his own, insofar as he becomes aware of the emotion, feeling, or thought which has been delineated.

SUGGESTED ACTIVITIES

IDENTITY AND THE ARTS

Orientation discussion on man's identity and the arts:

1. Look up word **identity** in a dictionary. Write a definition which you can make your own.
2. What are some character qualities by which man is known? Look up definitions of **character** and **personality.** How do these terms apply to man individually and to man collectively (in groups)?
3. Why does man need to have self-identity either general or specific? How do present world conditions intensify the need for self-identity? What influence has it had on some sectors of our population?
4. How can man enhance his identity?
5. How has man used the arts as an avenue for self identification? See Area Three, Man's Heritage in the Arts.
6. Select a popular song or ballad which deals with the question of identity. Does the song speak to you, directly? Why and how?
7. Each generation has its own identity problems, of which are expressed in music. Find examples of this in such eras of Civil War songs, patriotic music of World War I, British music of the Elizabethan era, and others including current world music.
8. Listen carefully to Medieval, Renaissance, Baroque, and Classic music to see what kinds of elements and forms were used in each era to "portray" the feeling or spirit of the times.
9. Consider your choice of today. What do you think it identifies in our twentieth century world?
10. How has music identified the working classes of people in America?

Activities:

1. "Guess who?" game—write a paragraph in which you describe yourself, a friend, or a community personality. Read description to class and have the class identify the person.
2. In a pantomime or a dialogue imitate a person known to your classmates. Have class identify the person.
3. With clay or other modeling medium, model a figure which will represent a specific action pose as a football player, a dancer, a musician, a custodian, a gardener, a carpenter, an astronaut. Think of your character, the general pose, the specific action lines, the clothes, costume, or uniform. Try to visualize the character of the person as you work.
4. Select a piece of literature you have read, a biography, a short story, or a poem. Choose an incident with one or more characters and portray that event in a pencil sketch or a painted composition. Choose your own medium. After the project is completed have the class look for the lines, colors, and/or forms which help achieve the mood of the story and identity of the character.

LINE AND ITS USE

Observation of line:

1. Watch a golf tournament, a basketball game, or a baseball game. Look for the line movements of the players and the balls. Study the pose of the golfer as he prepares to hit the ball. Watch how the player seems to know the line his throw of the ball must take to make the basket. See how the pitcher and the batter in baseball understand what kind of action it takes to send the ball in a desired line.
2. Look at trees, flowers, plants to see the variety of lines found in nature. Notice how nature forms can be identified by the quality of line shown in their shapes.
3. Observe line in the costumes worn by different people. Note tall, short, old, young, chubby and slim people. On TV or a movie see how the clothes relate to the actor.

Activities with line:

1. Draw landscapes or individual trees with emphasis on use of line.
2. Make a contour drawing of a baseball pitcher, a dancer, or a running child.
3. Use flexible wire and make a contour wire sculpture of a galloping horse or other animal.
4. String may be used to make a line drawing or design.
5. Draw portraits of friends and notice how lines describe their thought and character as depicted by their facial expression.
6. Look for line in architecture, cars, and other objects. What effect does the quality of line have on the appearances of each?

COLOR AND ITS USE

Observation of color:

1. Look at color in your rooms at school, at home, and out-of-doors. Often stop to look, see, and enjoy the colors of nature. Study the combinations and qualities of color found in your adventures to see color.
2. Look at colors in a florist's window display. Become aware of arrangements of color.
3. Select ten paintings (more or less depending upon your supply) from various artists representing a sequence of productions beginning with the Medieval Age (or earlier) to the current period. Place on bulletin board for an analysis of color. Find descriptive words of color to characterize them. Identify the periods and cultures of the paintings and find out why the color uses changed through the centuries.
4. Imagine a world without color at all, only black, white and shades of gray. List the changes (which you think) this would make in our daily lives.

Activities with color:

1. Experiment with mixing of colors to make a variety of tones of a given hue, like red, green, blue, orange.
2. Listen to a music composition and describe in colors the way in which the music makes you feel, and reproduce your feelings through color. Try Stravinsky, Copland, Debussy. Take some popular selections of a contemporary group. Study your results to determine how the colors you chose and the lines and shapes you produced express the theme of the music.
3. From a bag of cloth scraps which you may have at home, or your class may have collected, select several swatches that would be suitable for you in your clothing colors that you would like to live with in your room. Give reasons for your selection.

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4. Select and customize the type of car you think the following will like:
   a. An administrator in your school
   b. Your teacher
   c. You

   This may be done by writing a description, describing verbally, making a model, using magazine cut-outs, or any combination of these.

5. Suggest a color scheme for redecorating:
   a. Your room at home
   b. Classroom
   c. Doctor's office
   d. Interior of a local church
   e. Recreation room or social center
   f. Jewelry Store
   g. Other

   What background music would be appropriate in the rooms?

SPACE AND ITS USE

Observation of space:

1. Look for different kinds of spaces—open, crowded, narrow, far away. Notice narrow streets, open countryside parks, closed-in elevator, an empty stage and a crowded stage.
2. Examine works of art to find how artists portrayed space. (See page 178)
3. Study the effect of space on the behavior of man. Notice the feel of watching a dancer move freely in space, of seeing a basketball take off into space, of rising from the ground in an airplane, of pushing a heavy cart, and of a spaceship taking off.

Activities with space:

1. With a pencil or brush depict the movement of a flock of birds or airplanes in the sky. Observation will show that they move in a definite pattern.
2. Describe how a conductor of an orchestra performs in space. Show in some artistic form how an orchestra and its conductor operate in space.
3. Write a paragraph to describe a crowded street sale, a sidewalk bazaar, on a warm August day when merchants present merchandise for the public's perusal. Draw or paint such a scene. List a series of words to describe it.

TEXTURE AND MAN'S ADMIRATION FOR IT

Observation:

1. Look for, and if possible, arrange on a table nature items with interesting texture.
2. Find uses for man-made texture. Describe the textures and tell where you saw them.
3. Make a list of ten or more words which describe natural or man-made textures.

Activities:

1. Lay a piece of drawing paper over a textured surface and rub over it with a crayon or pencil. Try several. Arrange some of them on the bulletin board. How did each one make you feel?
2. Imitate various textures on the surface of soft clay which could be used in ceramic sculpture.

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3. After looking at various examples of ceramic sculpture (real or pictured) select a form of sculpture which has a texture which pleases you most. How would you use it?
4. On a simple frame loom weave a wall hanging with various mediums to achieve a textured fabric for your room at home. Tell how it affects the character of the room.
5. If hand-looms are available, plan and weave a textile.
6. Create a design for stitchery. Explore texture possibilities with stitches. Use the design for a desired purpose as a pillow, a bag, a wall hanging, a house.
7. Take photographs of textures and arrange in a display. Note light and shadow effects; how they can create a change in mood.
8. Arrange a collage with textured materials. Study collages made by artists like Braque and Picasso.

SHAPES AND THEIR IDENTITY

Observations:

1. Go to a museum and study available illustrative materials to see how the shapes of things have changed with time. Report you findings.
2. Invite an art historian, an archaeologist, or a foreign traveler to tell you about differences of art objects as related to time and culture. Using the library, study other objects which have changed shapes with recent years, e.g., stoves, telephones, clothing, cutlery.

Activities:

1. Ask a car dealer if he has any illustrations he would lend you for an exhibit to show change in the style and color of cars.
2. Make a series of pencil sketches or 3-D models to show change of shapes over the years of an item of your choice. Why have these changes been made?

RELATIONSHIP OF MAN'S IDENTITY AND HIS THOUGHTS AS EXPRESSED IN THE ARTS

Summary Activity:

Select and study examples of the arts that you strongly identify with, one from each of the five categories.

1. A drawing or painting
2. An architectural form, artcraft, or sculpture
3. A composition of music, dance, or drama
4. A poem, an essay, or a short story
5. Film or television

Compare the characteristics of the arts as to **theme, style,** and **general mood** of the production. (Making the selections from American productions of a certain period of this century may relate better to the current interest of the class.) How can we account for similarities and differences as we identify these fine arts productions with the culture and the period which produced them?

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Have individuals or groups of students make own choice of examples comparing the various characteristics suggested above. The following is a list of suggested examples:

Paintings:

Max Beckmann	**The Departure** (Three panel tryptych)
Thomas H. Benton	**Roasting Ears**
	Mural in Missouri Capital
George Bingham	**Fur Traders on the Missouri**
Salvodor Dali	**The Persistence of Memory**
Stuart Davis	**The Paris Bit**
Albrecht Durer	**The Hare**
	The Four Apostles
Winslow Homer	**Breezing Up**
Willem de Kooning	**Woman and Bicycle**
John Marin	**Headed for Boston**
	From the Bridge, New York City
Pablo Picasso	**Three Musicians**
	Girl Before a Mirror
Jackson Pollock	**Grayed Rainbow**
Robert Rauschenberg	**Canyon**
Ben Shahn	**The Red Staircase**
	Silent Music
	Miner's Wives
John Sloan	**Wake of the Ferry**
Gilbert Stuart	**George Washington**
Rufino Tamayo	**Singing Man**
Vincent van Gogh	**Starry Night**
Benjamin West	**The Prodigal Son**
Grand Wood	**American Gothic**
Andrew Wyeth	**Christina's World**

Architecture:

Le Corbusier	**Savoye House**, France
	Notre Dame Du Haut, Ronchamp (church)
Buckminster Fuller	**Kaiser Dome**, Hawaii (a Geodesic structure)
	Union Tank Car Company Dome, Baton Rouge
Meis van der Rohe	**Seagram Building**, New York
Eero Saarinen	**St. Louis Arch**
	Jefferson Memorial
	TWA Building, John Kennedy Airport, New York
	Massachusetts Institute of Technology
Louis Sullivan	**Wainright Building**, St. Louis
	Transportation Building, Chicago
Frank L. Wright	**Taliesin West**, Phoenix
	Kaufman House, Bear Run, Pennsylvania
	Robie House, Chicago
	Laboratory Tower, Johnson Wax Company, Racine, Wisconsin

Sculpture:

Kenneth Armitage	**Family Going for a Walk**
Constantin Brancusi	**Bird in Flight**
	King of Kings
Alexander Calder	**Cow** (wire sculpture)
	International Mobile '49
Leonard Crunelle	**The Bird Woman**
Cyrus Dalin	**The Scout**, Kansas City

Lorenzo Ghiberti	**Doors of Baptistry,** Florence
	Story of Jacob and Esau, Florence
Jacques Lipchitz	**Man with Mandolin**
	The Rescue
Aristide Malloil	**Night**
Marino Marini	**Horse and Rider**
Ivan Mestrovic	**Immortal Indian**
Buonarroti Michelangelo	**Deposition of the Cross,** Cathedral, Florence
	Moses for Tomb of Julius II
Carl Milles	**Folke Filbyter,** St. Louis
	Meeting of the Waters, St. Louis
Henry Moore	**Madonna and Child**
Auguste Rodin	**The Thinker**
	Burghers of Calais
William Zorach	**Affection** (Fawn and Child)
	Child with Cat

Music and Dance:

Burt Bacharach	**An Evening with Bacharach** (recording)
Melton Bobbit	**Composition for Synthesizer,** RCA
Aaron Copland	**A Lincoln Portrait**
	Rodeo
	Appalachain Spring
Catherine Dunham	**New York professional dancer**
Sir Edward William Elgar	**Salut d' Amour**
Simon and Garfunkel	**Bridge Over Troubled Water**
George Gershwin	**Rhapsody in Blue**
	The Man I Love
Igor Stravinsky	**Symphony of Psalms**
	The Firebird Suite
	The Nightingale
	The Sacrifice of Spring

Literature:

Anne Frank	**The Diary of a Young Girl**
Carl Sandburg	**The People, Yes,** verse 1936
Walt Whitman	**Leaves of Grass**
	I Hear America Singing
Stoyan Christowe	**This Is My Country**
Ester Wier	**The Loner**
Mary Shelley	**Frankenstein**
Hendrik Ibsen	**A Doll's House**

GLOSSARY OF TERMS

Catenary curve. The curve made by a flexible chain or cord when it is suspended between two points at the same level.

Creative expression. To originate a new form; to cause to come into existence; implies the reconstruction of one's experiences and the responses to one's environment; requires invention, exploration, and production.

Culture. The concepts, habits, skills, arts, instruments, institutions of a given people in a given period. "Culture is the pattern of interaction within a given group of people. The pattern is determined by the people's shared values, beliefs, and opinions on acceptable behavior." Dr. June King McFee.

Delineate. To sketch; to draw; the act of producing a pictorial image; the formation or invention of a symbol to communicate an idea or one's responses to his environment.

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Gouache. A pigment; a way of painting with opaque colors ground in water and mixed with a preparation of gum.

Heroic statue. In art, somewhat larger than life-size but less than colossal.

Identity. The condition or fact of being some specific person or thing; individuality; the condition or fact of being the same in all qualities under consideration.

Obelisk. (Ob'l-isk), a tall, four-sided stone pillar tapering toward its pyramidal top.

Self-expression. Implies freedom in carrying out an idea without regard to the source of the idea; involves an interest in the idea, a sense of freedom from ridicule, a desire for a degree of success, and a dependence upon own efforts.

Symbol. Any visual form that has meaning; an object used to represent something abstract.

Unfoldment. Act of making known or laying open to view the act or process of unfolding: development, evolution, during the story's (unfoldment) the character grows; development of an idea.

INSTRUCTIONAL MEDIA*

VISUAL FILM ARTS

ART

Abstract Art, Part I — 29 minutes — B&W

Discusses abstract art and the elements in a machine society which have furthered its development.

American Folk Art — 24 minutes — B&W

Shows collections of American folk art of eighteenth and nineteenth centuries.

American Music: From Folk to Jazz and Pop — 46 minutes — B&W

Introduces development of jazz and pop music from folk music origins and features original performances of prominent musicians. Shows some effects of cultural and historical developments on the courses of musical trends. Features commentary by Duke Ellington, Richard Rodgers, and Billy Taylor.

Art for Tomorrow — 24 minutes — color

Speculates on the form and appearance of art in the twenty-first century. Discusses the impact modern science and technology have had on the field of art. Takes viewers to the studios of artists around the world to explore some of the important trends.

Arts and Crafts of Mexico, Part 1: Pottery and Weaving — 13 minutes — color

Shows the pottery techniques of Pueblo artists. Serape making, spinning, dyeing of yarns, and weaving on handmade looms included.

Arts and Crafts of Mexico: Part 2: Basketry, Stone, Wood, and Metal — 11 minutes — color

Pictures show craftsmen at work in the various areas.

Art—Elements of Design: Composition — 10 minutes — B&W

Demonstrates how each principle is used in various art forms to create pleasing compositions.

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*For sources, see page 195.

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Art—Elements of Design: Light and Shade 11 minutes B&W

Shows function of light and shade in revealing form, providing dramatic effects and suggesting harmony or mood.

Art—Elements of Design: Line 9 minutes B&W

Shows basic lines in drawings and models.

Art—Elements of Design: Shape 10 minutes B&W

Discusses shape as an element. Shows examples of its use in art and industry.

ARTISTS

Henry Moore—Man of Form 28 minutes B&W

Illustrates artist's work and gives autobiographical glimpses of his early life. Portrays artist at work.

Image Makers 30 minutes B&W

Discusses the artistic efforts that came with the settling of the early West.

Leonardo da Vinci and His Art 14 minutes color

Presents overview of Leonardo da Vinci's life and work in relationship to his era.

Michelangelo and His Art 16 minutes color

Sketches the life and career of the sculptor, poet, architect, and painter. Includes frescoes of the Sistine Chapel.

Painting: The Creative Process 15 minutes color

Discusses the individuality of artistic techniques.

FILM

Film as an Art 25 minutes color

Describes motion pictures as a combination of all the art forms.

Language of the Film 27 minutes color

Explains the various elements of a film.

MUSIC

Elements of Composition 27 minutes B&W

Defines and explains melody, rhythm, and counterpoint to a young audience. Summarizes and contrasts the elements.

Handel and His Music 14 minutes color

Reenacts events of Handel's life in simulated context of time, place, and situations influencing his musical development.

Humor in Music 55 minutes B&W

From Young People's Concert series. Demonstrates types of humor in music.

The Personality of Music 29 minutes B&W

Explains that the personality of music is determined by the composer's style.

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ART

Ancient Egypt 10 minutes B&W

A visit to ancient Egypt. Shows contribution of Egyptian civilization to the Western culture.

Ancient Greece 10 minutes B&W

The film is an authentic document. Shows the Parthenon, the village of Sparta, and the Acropolis.

Ancient Mesopotamia 11 minutes B&W

Contributions of the Sumerians, Semites, Babylonians, and Assyrians are depicted. They were first to use the arch and the wheel, and to develop a code of laws and a system of writing.

Color Keying in Art and Living 11 minutes color

Collaborator: Eliot O'Hara. Provides a dramatic study of color relationships as applied to art subjects and to the aspects of everyday life.

da Vinci, Leonardo: Giant of the Renaissance 25 minutes color

Examples from the works of da Vinci—Master of painting and sculpture; architect and inventor; author of a scientific method that foreshadowed research.

Discovering Ideas for Art 16 minutes color

Learning to see the differences in things around us can stimulate artistic invention and gives us ideas for art expression.

FILM AND TELEVISION

Sound and the Story 22 minutes color

Shows production of a hi-fidelity record. Presents beauty, action, and music as Charles Munch directs the Boston Symphony, recording Tchaikovsky's "Romeo and Juliet."

Television: How It Works 11 minutes

Shows "behind the scenes" production of entire television picture in a leading American television studio.

MUSIC

Beethoven and His Music 15 minutes

The music of Beethoven reflects the great social upheavals of the late eighteenth century and the composer's own unusual strength and genius. The film develops the relationships between the musician's environment and his personal responses to it in terms of his music.

Dancer's World 30 minutes

Discussion of dancer as a creative artist. Dances are shown to illustrate theories of dancing.

Folk Songs of America's History 13 minutes B&W

Introduces and defines folk music. Presents important periods of American history, from colonial days to late nineteenth century. Costumed dramatizations provide a historical environment for the songs and help toward the understanding of the people and places associated with them.

Legend of Johnny Appleseed 20 minutes B&W

Johnny Appleseed, a familiar legendary hero of American frontier is shown as he roams the country and helps pioneers plant apple seeds to establish orchards.

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Our Country's Song 10 minutes B&W

Depicts the meaning of the words of our country's song "The Star Spangled Banner." Gives the circumstances under which Francis Scott Key wrote the song, resulting in a deeper understanding of our chosen national anthem.

Ozark Music 13 minutes B&W

Historic folk music that still lives. This film was presented on "Telephone Spot Light on Missouri" television program.

SOURCES

ART

Educational Motion Pictures, Vol. VII, No. 1, 1970 Catalog, Audio-Visual Center, Office of Academic Affairs, Indiana University, Bloomington, Indiana.

ARTISTS, FILM, MUSIC

Indiana University, Audio-Visual Center, Bloomington, Indiana.

ART, FILM AND TELEVISION, MUSIC

University of Missouri, Audio Visual and Communication Service, Whitten Hall, Columbia, Missouri.

BIBLIOGRAPHY

ARCHITECTURE, MAN IN POSSESSION OF HIS EARTH

Frank Lloyd Wright
Doubleday and Co., Inc., 1962
New York, New York

Hardback, 5 x 8
127 pages

F. L. Wright, well-known architect, tells the need for man's awakening to the possibilities of building architectural structures which fit into the natural environment.

ART AND CIVILIZATION

Bernard Myers
McGraw-Hill, 1967
New York, New York

Hardback, 8½ x 11½
412 pages

Relates the history of the space arts from the primitive forms to the contemporary productions. Shows relationship of art and the culture from which it evolved. Gives the "what" and the "why" as well as the "how" of art history. Readable and beautifully illustrated, 640 black and white, 105 in color.

ART: TEMPO OF TODAY

Jean Mary Morman
Art Education, Inc., Pub., 1969
Blauvelt, New York

7¼ x 10¼
84 pages

Serves as a supplement to **Art: Of Wonder and a World.** Focuses on the wonder of an age of technology, of computers, and of space. Explores media of today and the future. Includes subject matter, topics for discussion, and illustrations for units of study.

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ART: OF WONDER AND A WORLD

Jean Mary Morman
Art Education, Inc., Pub., 1967
Blauvelt, New York

Hardback, 7¼ x 10¼
Paperback, 7 x 9¾
112 pages

Text for high school students. Contains outlines of units for class study, individual research and creative expression, and suggests topics and questions for sharing ideas. Provides opportunity for examining the relationship of the fine arts and developing an awareness that art is a human activity for all to enjoy. Examples of unit topics are as follows: How Does a Work of Art "Speak"? Color Is Dynamite. Shapes that Shout.

THE BIRD IN ART

Margaret Young Graza
Lerner Publications Co.
Minneapolis, Minnesota

Bird life is shown as artists have been inspired to portray it. Activities of birds have been captured in a variety of media by artists such as Durer, Audubon, Klee, and Graves. It reveals man's interest in the beauty of bird forms as found in art.

THE BLACK MAN IN ART

Rena Neuman Coen
Lerner Publications Co., 1969
Minneapolis, Minnesota

Depicts the black man in drawings, paintings, and sculpture. Includes a survey of African sculpture and the art of ancient Egypt, Greece, and Rome. Major works of well-known artists from the Renaissance to Modern European periods. Last half of book is devoted to American art. The artistic and social significance of each work is explained.

BUILDING OF THE ARCH

Robert F. Arteaga
Artcraft Lithographer, 1967
St. Louis, Missouri

8½ x 12
16 pages

A paperback brochure richly illustrated with colored photographs showing stages of construction and the completed St. Louis Gateway Arch. Historical information, structure description, and construction methods are included.

IN THE CITY IN ART

Sue and Chase Cornelius
Lerner Publications Co., 1966
Minneapolis, Minnesota

Shows the interpretation of city life by various artists. The varied moods of the city are unveiled through its people, buildings, transportation, and problems.

COLLAGE AND FOUND ART

Donna Meilach and Elvie Ten Hoor
Reinhold Publishing Corporation, 1964
New York, New York

Hardback, 8 x 8
68 pages

Recommended for amateurs. Helpful to students and teachers to develop a concept of contemporary collages. 150 illustrations, part color.

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COLOR: BASIC PRINCIPLES AND NEW DIRECTIONS

Patricia Sloane
Reinhold Book Corporation, 1969
New York, New York

Paperback, 6½ x 7¾
96 pages

The author relates a brief explanation of the history and early concepts of the principles of color. She says: "The great changes which have occurred in our views about color during the past several decades may be only the foundation for even greater changes which will occur in the future." Use of color in contemporary art is based on new concepts of color. Includes a useful list of books on color.

CREATIVE DESIGN IN WALL HANGINGS

Lili Blumenau
Crown Publishers, 1967
New York, New York

Hardback, 7¼ r 10⅝
213 pages

The book is written by a well known artist-weaver. Part I deals with the works of the Coptic weavers of Egypt, the Incan tapestries of Peru, the important tapestries of the Medieval weavers, and the works of contemporary artists-craftsmen. Part II gives technical instructions for making a wall hanging. Equipment, loom preparations and weaving procedures are fully discussed. Words of contemporary artists are included within the 177 illustrations.

CREATIVE USE OF STITCHES

Vera P. Guild
Davis Publications, Inc., 1964
Worcester, Maine

Hardback, 7¾ x 10¼
52 pages

Presents stitchery as a contemporary method of expression i.e. painting with stitches. Shows basic stitches and the work of several artists including Mariska Karosz, pioneer of creative stitchery.

DESIGN: A SEARCH FOR ESSENTIALS

Elizabeth Adams Hurwitz
International Textbook Company, 1964
Scranton, Pennsylvania

Hardback, 9 x 10¼
221 pages

The book reveals the world of living design in nature. Man's desire to create is given emphasis. Design elements are clearly described and illustrated. Major books on design from 1899 to 1962 with excerpts from the authors showing their prevailing thought on the subject are given in chronological order.

DESIGNING AND DRAFTING FOR HANDWEAVERS

Berta Frey
The Macmillan Co., 1958
New York, New York

Hardback, 5½ x 8½
225 pages

Berta Frey, an authority on cloth analysis, has presented the basic principles of cloth construction. Brief historical notes are included and descriptions of the threading drafts of the commonly used patterns. Handweavers find the text well illustrated and readable.

DICTIONARY OF ART

Bernard S. and Shirley D. Myers
McGraw Hill Book Company, 1969
New York, New York

5 vol.
9″ tall

Comprehensive articles and definitions for ready reference to location and authorship of famous works of art. Contains 15,000 entries; 2,300 illustrations of which 400 are in full color.

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ELEMENTS OF DESIGN

Donald Anderson
Holt, Rinehart, and Winston, 1961
Chicago, Illinois

Paperback, 8⅜ x 10½
222 pages

Includes a discussion of the elements of visual arts: space, line, shape, form, texture, color. Sources of design are included: natural forms, man-made forms, traditional art, mythology, religion and popular imagery. Richly illustrated design examples from many colors.

ERNST BARLACH, SCULPTOR

Carl D. Carls
Frederick A. Praeger Pub., 1969
New York, New York

Shows one artist's human concerns toward problems of the world. Reveals the sculptor's "compassion and commitment" to the society of today.

FARM AND FARMERS IN ART

Helen Harkonen
Lerner Publications Co., 1965
Minneapolis, Minnesota

Gives history of farming as portrayed by such widely diverse artists as Brueghel and Marin, also van Gogh and Millet. Art of ancient Egypt shows farming as a vital part of man's life. Illustrates a variety of artists' styles, media, and techniques, and the changes in mode of farming.

THE GATEWAY ARCH

Jefferson National Expansion Association
Jefferson National Expansion Memorial
St. Louis, Missouri

Paperback, 8½ x 12
28 pages

Shows the significance of the archway as a historical memorial related to the Westward Expansion of the United States. Photographs of the events of the history of St. Louis; scenes of the Missouri river front, past and current, and building operations of the archway. Text gives the dramatic story from the inception of the idea to the completion of the worthy monument to the pioneers of the West.

GREAT TAPESTRIES

Joseph Jobe, editor
New York Graphic Society Ltd., 1965
(a Time-Life Book—Printed in Switzerland)
Greenwich, Connecticut

Hardback, 11½ x 13
278 pages

A handsome book with clear illustrations in color and in black and white. It deals with the art of tapestry from the twelfth century to the present time including Gothic, Classical, and Contemporary. Modern architecture and tapestry were linked during the centuries long history of European civilization. Gives an account of the procedures in designing and weaving of tapestries.

HAND BOOKBINDING: A MANUAL OF INSTRUCTION

Aldren S. Watson
Reinhold Publishing Corporation, 1963
New York, New York

Hardback, 7¾ x 10½
96 pages

Written by an experienced bookbinder. Shows and explains the techniques used in bookbinding from the simple jacket to the complete bindings of books.

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THE HAND AND EYE OF THE SCULPTOR

Paul W. Schwartz
Frederick A. Praeger, Publishers, 1969
New York, New York

Reveals some of the inner thoughts of sculptors in England and on the continent. Included in the ten significant arts are Marini, Moore, Tinguely, Butler, Cesar, Chillida, Dodgne, d'Haese, Ipoustegy, and Manzu.

THE HORSE IN ART

Ruth Zuelke
Lerner Publications Company, 1965
Minneapolis, Minnesota

The horse has been an important animal in man's life from the earliest times to the present. Many artists have portrayed the beauty of horses in sculpture, paintings, and sketches. Tapestries in various techniques include the horse as subject matter. Although the role of the horse in man's life has changed, man continues to appreciate the spirited show horse and other types such as the pony and draft horse. Portrayal of the horse in art is shown to be timeless.

THE INDIGNANT EYE

Ralph E. Shikes
Beacon Press, 1969
Boston, Massachusetts

Shows 400 examples of drawings and prints, which in a large measure reflect the artist's passion and intolerance towards some phase of man's inhumanity to man. Includes early 16th century art of European warfare to the present century. Visual material is excellent quality.

MOSAICS: PRINCIPLES AND PRACTICE

Joseph L. Young
Reinhold Publishing Corporation, 1963
New York, New York

Hardback, 7¾ x 10½
128 pages

A survey of processes, mosaic practice, and historical development. Newest techniques for high school students, artists, designers, and laymen. 200 illustrations.

MUSICAL INSTRUMENTS IN ART

Donald Celender
Lerner Publications Company, 1966
Minneapolis, Minnesota

Musical instruments have been evident in the earliest civilizations to the present. Ancient carvings, frescoes, and mosaics show them as art subjects. Renaissance art and works of art to the present era portray the use of musical instruments. The history and evaluation of instruments provide insights that are useful in the study of art and music. Gives evidence of man's use of music as a means of identity and expression.

THE NATURAL WAY TO DRAW

Kimon Nicolaides
Houghton Mifflin Company, 1941
Boston, Massachusetts

Hardback, 7 x 9½
221 pages

With text and illustrations Nicolaides presents a method of drawing which can be easily followed. Exercises for practice in learning to draw are planned to aid the student in developing his awareness of seeing and producing form.

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PERCEPTUAL GROWTH IN CREATIVITY

Louise Dunn Yochim
International Textbook Company, 1967
Scranton, Pennsylvania

Hardback, 6 x 9
265 pages

This book is written for the teacher of art as a guide in the development of growth in visual perception and creative skills. Includes basic concepts concerning divergent thinking and basic criteria for viewing and appreciating works of art.

POTTERY: FORM AND EXPRESSION

Marguerite Wildenhain
Reinhold Publishing Corporation, 1962
New York, New York

Hardback, 8¾ x 11¼
157 pages

Discusses form and techniques of pottery making. Photographs illustrate step by step processes. Aim is to give more than techniques to the craftsmen.

PREPARATION FOR ART

June King McFee
Wadsworth Publishing Company, Inc., 1961
San Francisco, California

Hardback, 6¾ x 8¾
341 pages

Dr. June King McFee shows the function of art in culture and that as a form of language it is important in the maintenance of civilization and for the progress of humanity. Based on research and anthropology, Dr. McFee has developed a "perception-delineation" theory which may be used to identify the process of expressing an idea in an art form.

PRINTMAKING WITHOUT A PRESS

Jane D. Erickson and Adelaide Sproul
Reinhold Publishing Corporation, 1966
New York, New York

Hardback, 8 x 8
100 pages

Shows how to design, develop, and transfer an image to various printing media, and how to print the design.

THE SELF-PORTRAIT IN ART

Sharon Lerner
Lerner Publications Company, 1965
Minneapolis, Minnesota

The well-integrated text provides opportunity for study of the styles and techniques of the delineation of portraits from all periods of art. Biographical material is included to aid the reader and viewer in gaining an insight into the personality of each artist, and to help the student in understanding and interpreting the portrait.

SEVEN ARTS

Fernando Puma
Doubleday and Company, Inc., 1953
Garden City, New York

Paperback, 4¼ x 7
210 pages

Seven Arts was published to give artists an avenue for the expression of their ideas and thoughts about their own art.

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THE SHAPE OF CONTENT

Ben Shahn
Vintage Book, Alfred A. Knopf, Inc. and Random House, Inc., 1957
New York, New York

Paperback, 4¼ x 7¼
151 pages

Shahn gives some thoughts on the education of an artist; tells his views on both the practice and purposes of art; and presents a forceful analysis of the relation of form to content in an art production.

THE SHAPE OF TIME: REMARKS ON THE HISTORY OF THINGS

George Kubler
Yale University Press, 1965
New Haven, Connecticut

Paperback, 5 x 8
130 pages

Kubler presents an essay for the study of historical change in the whole range of man-made things. According to his view the universe of man-made things coincides with the history of art. Based on the study of anthropology he shows the continuous change in the historical sequence of form.

THE STORY OF TEXTILES

Perry Walton
Tudor Publishing Company, 1936
New York, New York

Hardback, 10 x 6½
275 pages

Gives survey of the history of weaving. Relates development of weaving as an industry in the U. S.

THE VISUAL DIALOGUE

Nathan Knobler
Holt, Rinehart, and Winston, 1967
Chicago, Illinois

Hardback, 8½ x 11¼
334 pages

Deals with painting, sculpture, and architecture. Places emphasis upon the work of art as a form of communication. Appreciation of the visual arts is based upon the interaction between the viewer and the work of art. The elements of the visual vocabulary and the organization of the visual language are clearly defined.

THE WORKER IN ART

Barbara Shissler
Lerner Publications Co.
Minneapolis, Minnesota

Shows a wide range of occupations as portrayed by artists from the time of the Middle Ages to the present day. Depicts the art of everyday life and its relative importance as an art subject.

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A SAMPLE UNIT DRAWING UPON SEVERAL AREAS

"Getting the Most Out of Your World"

Introduction

All people get something out of their surroundings—we learn from what we see and hear. But most of us do not learn all there is to learn because we are not trained to see, hear, taste, smell, and touch as sharply and accurately as we might. Many people lead a dull life, and some of these people turn to drugs or liquor to liven it up for them. But there is a much better and safer way to "turn on," and that is through proper sense training.

Objectives

GENERAL: To sensitize the student to some of the aesthetic aspects of his daily environment, allowing him to become more fully aware, through his senses, of all that goes on about him. (See "To the Teacher," pages 1-6)

SPECIFIC: Although there are many more possible specific objectives:

1. The student will be able to distinguish, by sight, three kinds of line, three degrees of texture, and three types of color schemes when shown a view in or near his school.

2. The student will be able to hear and describe timbre and pitch differences in speaking voices of his friends.

3. He will be able to distinguish three styles of houses seen in his neighborhood and three clothing styles.

4. He will be able to point out tempo, rhythm, and meter in ordinary sounds or noises as well as in simple or popular music.

Area Plan

I. "Turning On" Visually

- A. Line (Area I, p. 26) (Area II, pp. 46 and 47) (Area V, pp. 173 and 175)
- B. Color (Area II, pp. 46 and 52) (Area V, p. 177)
- C. Texture (Area I, p. 25) (Area II, p. 47) (Area V., pp. 174 and 180)

II. "Turning On" Aurally

- A. Timbre (Area II, p. 49)
- B. Pitch (Area II, p. 47)
- C. Tempo (Area I, p. 26) (Area II, p. 49)
- D. Meter (Area II, p. 48)
- E. Rhythm (Area II, p. 48)

III. "Turning On" Stylistically

- A. Houses (Area I, pp. 17-21)
- B. Clothes (Area V, p. 175)

Suggested Activities
Instructional Media
Bibliography

} May be drawn from content areas and/or developed independently for this unit.

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GLOSSARY

Abstraction. A work of art emphasizing generalized forms rather than representing realistically portrayed objects. The term is most strictly understood as derived from the verb "to abstract," meaning to pull out or take from something its distinguishing characteristics—shapes, colors, lines, or even feeling—and to rearrange these in new combinations or patterns. A "semi-abstraction" is one in which objects are still recognizable. (See **non-objective, non-representational.)**

Abstract words. Words like "honor," "justice," or "humility," which do not stand for actual objects; hence, they have no **referent,** no real, tangible thing that can be identified as referred to by the word. (See also **concrete words**.) If referents for abstract words exist at all, they exist only in our heads, and consequently, each person's notion of the "referent" for the abstract word may vary from another's notion.

Academic art. Generally the term used to designate conservative art which adheres to the aesthetic of the current academy of establishment. The academic artist is highly skilled but is more often a follower than an innovator.

Academy. The name derived from the grove in which Plato held his philosophical seminars and designates a place of study. The first academy of art was **Vasari's Academia di Disegno** founded in 1563 in Florence while other later academies were the French Academy in Paris in 1648, the Royal Academy in London in 1768, the American Academy in 1805, and the National Academy of Design in 1826. Academies have often been dictorial in the establishment of acceptable tastes.

Aegean. Relating to the civilization of the islands and adjacent countries of the Mediterranean Sea east of Greece.

Aerial perspective. The means of creating the visual effect of distance on a two-dimensional plane by means of diminishing intensity of color, contrasts and distinctness of objects as they recede into apparent deep space. It is usually accompanied by linear perspective and acts as a strengthening agent to it.

A-frame. A type of house construction in which walls and roof are opposing diagonals, resembling the letter "A."

Akua'ba. A miniature wooden fertility doll, most often worn by the Ashanti tribe members. They are worn from childhood by girls to insure that when married they will have offspring. Square headed akua'ba were worn in the hopes of obtaining a girl, round headed ones for a boy.

Aleatory. Depending upon chance; hence, **aleatory music,** is produced from random notes or phrases contingent upon the whim or discretion of participating musicians.

Ambiguity. A statement or condition capable of more than one interpretation. In the New Criticism in literature, any metaphoric statement, one which enriches meaning through its complex suggestibility. In usual communication, ambiguity is avoided as confusing and therefore frustrating to exact exchange of meaning.

Ancestor figure. A free standing wooden sculpture which symbolizes but does not look like an ancestor of an African. Usually about six to nine inches tall with a hole in the abdomen for placing of miniature gifts. Function: to protect the living descendant and to placate the spirit of the dead ancestor.

Animal folk-lore. Folk-lore of the Afro-American in the eighteenth and nineteenth centuries in which animals, such as the rabbit and the fox were the leading characters.

Antiquity. Ancient times.

Apollonian. Relating to or derived from the rational and orderly, as opposed to the irrational or chaotic (see **Dionysian**). The term suggests control through reasoned and logical thoughts since Apollo was the god of light and knowledge.

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Architectonic. Architectural in the type of structure developed but generally applied to non-architectural objects. Thus a painting designed and built in interdependent, interrelated parts closely balanced is said to be architectonic.

Asymmetrical. The system of balance in which unlike things, movements, or thrusts are situated so that a state of flexible balance results on the design surface or structure. **Asymmetrical** is the same as informal balance.

Balloon frame. The common frame construction for most houses, in which many closely-spaced uprights (2″ x 4″) posts support the structure. The term was originally derogatory.

Balustrade. A railing with carved, ornamental posts.

Bandwagon. A device or technique in propaganda urging one to a course of action deemed wise because "everyone else is doing it"; hence, to refrain from taking similar action would result in one's being abandoned and left out of the mainstream of participation. An emotional appeal which stimulates the subconscious desire of all to be included and loved by the group that counts.

Blank verse. Unrhymed, iambic pentameter verse.

Blues. A unique black American musical form which expresses the sorrows of the Afro-American in a triadic lyric arrangement (thought A, thought A, surprise thought B).

Bungalow. A style of house popular in the late 1800's and early 1900's featuring long, sloping roof lines and shingled exterior.

Cadence. Musical elements arranged or structured so as to emphasize the termination of a phrase. In marching, the "military cadence" is 180 steps to the minute. Also referred to as the rhythmic flow of language.

Canon. A church rule or laws.

Cantata. Form of music, performed vocally, which has a continuous narrative text.

Cape Cod house. A simple, rectangular house, usually with singled walls and roof, a central chimney, and front door in the center of the long side. Popular along the northeastern coast of the USA.

Carpenter Gothic. A house style marked by its size and excessive wooden ornamentation, especially around porches, eaves, and windows. Sometimes termed "steamboat" or "scrollsaw" Gothic.

Catenary curve. The curve made by a flexible chain or cord when it is suspended between two points at the same level.

Chi-wara. A wooden and highly stylized sculpture of a mythical African deer. This is worn on the head of a dancer at rituals to insure successful crops.

Chromaticism. The use of the chromatic scale.

Chromatic scale. A scale made up of a series of semi-tones. The black and white keys of the piano are so arranged.

Classic. What scholars classify as the highest quality of art form. For example, a classic Benini sculpture would be one that epitomizes the best of this art form.

Classicism. Attitude in art supposedly derived from aesthetic standards established by ancient Greece and Rome: submission of personal, individual traits to recognized authority of rules laid down by academic traditions; domination of emotional or natural and spontaneous expression by controlled and patterned forms.

Clerestory. An outside wall of a structure rising above an adjoining roof and having windows.

Colonnade. A number of columns arranged at set intervals and usually supporting a roof.

Color. A complex phenomenon involving response to light by human optical and psychological mechanisms. Several factors are involved: **hue,** what the layman usually means when he says "color," is the quality that produces the labels, "red," "blue," "green," "yellow," and so forth; **value,** which is the light or dark quality of color, as for example in the differences among the pale blue of a robin's egg, the deeper blue of a late afternoon sky in summer, or the almost black shade of navy blue.

Computer. A machine used for high speed performance of mathematical operations.

Conceptualize. To understand through realizing all the aspects of an expression in the arts. Ideally it would result in a mature studied judgment being made in a clearly composed form which could be intelligibly communicated to another person. Actually it is a state of maturity recognizable because the person makes voluntary commitments to a variety of art forms based on understanding, not simple taste.

Concrete words. Words which have a solid, tangible referent existing in the physical world; for example, "book," "table," "lion," "mosque," are all symbols for things which can be apprehended by the senses (contrast **abstract words**).

Connotative words. Words which carry rich associational or emotional overtones; for example, "home" implies love, family, comfort, security, and other human qualities not suggested by the more denotative term "house."

Context. In terms of writing, the words, phrases, sentences, or larger units on either side of a particular word or expression which give meaning to the particular word or expression. **Larger context** is the total set of circumstances in which communication takes place.

Counterpoint. A method of arranging music which involves note against note or melody against melody.

Couplet. A two line stanza of poetry in which the last words rhyme.

Creative expression. To originate a new form; to cause to come into existence; implies the reconstruction of one's experiences and the responses to one's environment; requires invention, exploration, and production.

Culture. The concepts, habits, skills, arts, instruments, institutions of a given people in a given period. "Culture is the pattern of interaction within a given group of people. The pattern is determined by the people's shared values, beliefs, and opinions on acceptable behavior" according to June King McFee.

Cut. In film making, the director's abrupt switch from one camera angle to another with no transition.

Dada. A movement in art, largely developing in France in the post World War I era, consciously rejecting academic art principles and embittered by the horrors of the war, denying usual social, political, and moral standards as sham and hypocrisy. Essentially anti-art, the movement led into surrealism (see page 94) and stimulated artists generally into a reexamination of the artist's function.

Delineate. To sketch; to draw; the act of producing a pictorial image; the formation or invention of a symbol to communicate an idea or one's responses to his environment.

Denotative words. As opposed to **connotative,** words which are relatively free of emotional overtones and which bring to mind an image closely consistent with the referent; for example, "pork" merely suggests the meat of an animal but "pig" and "swine" are both more **connotative,** suggesting as they do the habits of filth and grossness associated with the live animal.

Diatonic scale. A scale made up of five whole tones and two half tones. The white keys of the piano are so arranged.

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Dionysian. Having qualities associated with the Greek god of Wine; irrational, unruly and abandoned, tending to license and excess. The term points to the usually hidden and animalistic side of the human experience which breaks out when reason surrenders to passion and desire.

Dissonance. In music, the unstable relationship of notes in a chord requiring "resolution" by a following "consonant" chord. When dissonant harmonies are sounded, the layman might say that the notes "clash" with each other instead of "blending nicely" as in a "harmonious" interval relationship.

Dynamics. The loudness or softness with which music is produced, the strength or weakness of the sound. Lullabies are usually played very softly, **pianissimo,** but a Sousa march, will be for the most part very strong, or **fortissimo.**

Eclecticism. The process of picking and choosing the parts or portions of a work from other sources and usually referring to the practice of developing a style by borrowing forms from various other artists and combining them into a new arrangement.

Embellishment. An ornamental decoration.

Evaluate. To establish the quality of a work by means of careful analysis of as many factors as possible, such as composition, subject, context, medium.

Fade. In film making a **fade-out** results when the screen gradually grows black and the image disappears completely; a **fade-in** moves from a totally dark screen to the gradual brightening and eventual full return of the image.

Fetish. A wooden African figurine invested by the witch doctor with magical powers. White magic was intended to be beneficial and black magic to be harmful to the intended recipient.

Figured bass. A method of telling the performers of music the harmony to be used with each bass note.

Folk lore. The beliefs, legends, and customs of a people or tribe.

Format. The size and configuration of the space or volume into which the artist designs his expression. A format for a painting may be a rectangular plane 18 x 24 inches in size; the format for a sculpture may be the triangle of a pediment on a building limited and defined by the cornice and raking cornice in height, width, and depth.

Found art. Painting or sculpture resulting from reclaiming objects or forms cast out by man or nature and placing them into new patterns and fresh contexts.

Funk art. A movement gaining some prominence, especially on the West Coast during the 1960's emphasizing the ugly or the ridiculous and bizarre. Really a kind of latter-day dada, it seems to commit itself to bitter social criticism by producing images which imply barrenness, mechanism and hypocrisy as underlying modern civilization. Artists expressing the funk approach are people like Peter Saul with "Man in Electric Chair," Peter Voulkos with "Woman," and Robert Arneson with "Typewriter."

Funky. An aspect of the visual arts in the late sixties and early seventies of the twentieth century. The intent to use the banal blatantly to evoke a re-shifting of visual perceptions on the part of the viewer.

Georgian house. A formal style, usually two or three story, in brick, with chimneys at each end, a raised semicircular porch over the central door, and white exterior trim. Much used in the East and South during colonial times.

Glittering generality. A propaganda device dependent upon stimulating the reverie with the pleasant connotative qualities inherent in such broad terms as "American Womanhood," "sacred, patriotic duty," "liberty and justice." Its use is intended to distract from less pleasant issues.

Gold Coast. The geographical area along the coastline of Africa from Guinea to Nigeria of today. In the fifteenth and sixteenth centuries this coastline was the avenue by which Europeans gained their African gold.

Gouache. A pigment; a way of painting with opaque colors ground in water and mixed with a preparation of gum.

Gregorian chant. A chant of the Roman Catholic Church which is also called "plainsong."

Griffin. A mythical or imaginary animal, half lion and half eagle.

Half-timbering. The building style of the Elizabethan era, in which heavy vertical, horizontal, and diagonal beams were used to frame the house. Open spaces between these posts and beams were usually filled with brick, creating the characteristic half-timbering patterns. Seldom seen in USA.

Happening. A kind of spontaneously arranged occurrence which does not allow for structuring according to traditional patterns. Supposedly, it allows for expression which is uninhibited by consciously applied controls, thus allowing for "inspired" and truly free results having an immediacy not otherwise obtainable. It is essentially **Dionysian** and is part of the rebellion against authority characterizing the 1960's.

Harmony. The result of sounding several tones simultaneously to produce chords. In general use of the term suggests a pleasing combination of sounds; technically, harmony is the science or study of the structure of chords, relationships within the chords, and of their relationships to each other in progressions. Harmony distinguishes **homophonic** music, which emphasizes vertical blending of tones upon each other, from **polyphonic** music, which emphasizes horizontal weaving of melodies upon each other.

Harpsichord. An ancient keyboard instrument.

Heroic statue. In art, somewhat larger than life-size but less than colossal.

Heterometric. Music that varies in the uniformity of measures. For example one measure might contain a 2/4 beat and the next a 6/8 beat (content).

Heterogenous. Unlike.

Homogenous. Alike.

Homophonic music. Music in which the melody is accompanied by chords.

Hub-and-spoke plan. A city design featuring traffic circles with streets radiating from them in all directions. Paris and Washington, D.C. are the best examples.

Humanism. A philosophy of life in which man and his interests are more important. It usually refers to the concern, in any kind of expressive means, for the importance of the human being. At one time it referred principally to the study of the classics in literature and philosophy. In painting it has referred to the increased emphasis on the human figure, to particular individuals, and their activities and accomplishments as in the Renaissance.

Ice age. That time in history when a large portion of the earth was covered with ice.

Ideality. The concept, proposed by Plato, that ultimate reality lies in the realms of ideas and spirit rather than in physical existence; hence, as Shakespeare's "Sonnet 116," true love is achieved not as a physical experience but in perfectly wed minds attuned to the idea of pure, or "ideal," love.

Identity. The condition or fact of being some specific person or thing; individuality; the condition or fact of being the same in all qualities under consideration.

Industrial revolution. That period in history in which power-driven machinery was beginning to be widely used.

Intensity. The brightness or dullness of color, as for example a bright blue can be dulled by addition of its complement, orange.

Interval. The distance between notes, as for example in the C major triad, the distance from C, the **root**, to E, the **mediant** is a **third**, from C to G, the **dominant**, is a fifth, and the interval from E to G is again a **third**.

Ivory Coast. Approximately the same geographical area as indicated for the Gold Coast. Famous for trade with Europeans and Westerners for elephant tusks.

Jazz. A unique black American musical creation in which improvisation and use of brass instruments is evident. Freedom and a lack of inhibition are also apparent.

Lost wax. Also called cire perdue. A world-wide method of reproducing wax carvings in bronze. See text for a description of the process.

Magic. To the African, a tapping of the life force from supernatural powers by the medicine man.

Maginot Line. A line of defense fortification originally built in France prior to World War II.

Malam. An Afro-Islamic form of a religious poem used from the thirteenth century A.D. in sub-Sahara Africa.

Mask. In Africa, a spiritually endowed covering of the face alone, or of the top of the head alone, or of the forces of the African supernatural pantheon.

Medicine man. One who functions as a doctor, a pseudo-psychiatrist, and a lawyer in African society. Not to be confused with a shaman who needs hallucinations to consummate his tasks.

Medium. The material used by the artist. The substance used. In painting, medium may also mean the vehicle which carries the pigment as linseed oil, polymer, and the like. In communication medium may also mean the means through which the message is transmitted such as radio, TV, film.

Melisma. A musical technique in which one note is "worried" beyond its basic tone.

Melody. The tune in music, what we sing to ourselves as we hum a song; the result of differences in **pitch** and **duration** arranged in a sequence.

Meter. The beat of the music on which **rhythm** is overlaid; the steady unchanging progression of accented and unaccented pulses, occurring in groupings based on two's, with the first stressed, or three's with the first stressed. The terms, **meter, beat,** and **time** are synonymous, and time is expressed in notation as a figure 2/4, 6/8, 5/4.

Monochromatic. Painted or otherwise colored in different values or intensities of the same hue.

Monophonic. The indigenous method of African musical forms. Music without accompaniment in which there is no harmony of several lines of melody or of one line of melody.

Montage. A rapid succession of shots in a film to effect a compression of time. In this technique images cut from one angle to another, blend into each other, or fade in or dissolve into each other to create a short time-space sequence symbolizing, as it were, events which would require more time and space in usual chronological relationships.

Motet. Early, unaccompanied, polyphonic music.

Motif. A theme, subject, incident, or element.

Negritude. An aesthetic and idealogical concept affirming the independent validity of Negro culture.

Non-objective. Not related to or drawn from real things. Art which is non-objective does not attempt to portray or relate to recognizable material subjects. (see non-representational below).

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Non-representational. Synonymous with **non-objective;** drawn from sources other than those of nature. Non-representation art may be said to work with the elements and forms of art; for example, a painting by Mondrian is really concerned with lines, colors, and shapes, rather than with representing things.

Non-verbal communication. Expression of attitudes through behavior or response; educational psychologists tell us, for example, that a child learns quickly how a teacher feels about him from the teacher's unconscious facial and body expressions and their voice inflections.

Notan. A term applied to light and shade in painting in Japanese art.

Obelisk. (Ob'l-isk), a tall, four-sided stone pillar tapering toward its pyramidal top.

Occult balance. A type of balance in which the fulcrum or balance point is off-center, a heavy weight close to this point on one side being balanced by a lighter one farther away, on the other.

Op art. Painting which is concerned with the optical effects growing out of the manipulation of lines, colors, and geometric shapes to create illusions of movement or depth.

Opera. A drama, or play, in which the narrative is sung instead of spoken.

Oratoria. Music for solo voices, chorus, and orchestra, usually with a sacred theme, which tells a connected story.

Ornamentation. An embellishment or decoration.

Pan. An effect in cinema, whereby the camera sweeps horizontally across space to give the viewer the effect of moving his head to see from right to left or left to right.

Pantry. A room off the kitchen for storage of cooking vessels, bulk foods, raw vegetables, and the like, found in older homes.

Pathos. A feeling of suffering, pity, tenderness, or sorrow.

Patron. A regular customer. In the artistic sense, however, patron means one who pays or supports art and artists.

Pentatonic. A five note scale in music. The Africans used this after European explorers came along. The African relied before this time on a diatonic or tritonic scale.

Perspective. Linear perspective in painting is the illusion of depth by drawing lines which seem to recede toward vanishing points on the horizon; **aerial** perspective is the illusion of depth created through relative sizes according to objects near or far and the blurring of images as they seem to recede.

Pharoah. Any monarch of ancient Egypt.

Pitch. The highness or lowness of a musical note; physically a high sound results from a source, such as vocal cords or an instrument, which vibrates rapidly and a low note from a source which vibrates slowly.

Plain folks. A propaganda technique which appeals to the ego through the suggestion that all human beings are simple and uncomplicated and therefore basically good and unspoiled.

Plywood. Thin layers of natural wood glued together in "sandwich" fashion so that the grain of alternate layers runs at right angles. Highly resistant to warping and splitting, it comes in several thicknesses.

Polyphonic music. Music consisting of more than one part, and treated similar to counterpoint.

Pop art. A kind of painting and sculpture enjoying wide vogue in the 1960's and drawing its subjects from common, everyday mass experiences such as comic strips, canned and packaged merchandise, films, and mechanical and industrial products.

Process. In communication, the total, ongoing, interrelated effects existing in the total context surrounding the sender-receiver relationship.

Program music. Music which purports to represent real things or events; for example, Prokofiev's "Peter and the Wolf," Respighi's "The Pines of Rome," or Debussy's "The Afternoon of a Faun."

Propaganda. Carefully planned, deliberately preconceived and directed attempt by individuals or groups to influence people's beliefs, attitudes, or opinions or to direct their actions.

Pure music. Music free of any narrative content and intended to represent no subject other than the substance and forms of music itself.

Pure or absolute music. Music in which the intervals are mathematically correct, and correct in form and style.

Ranch house. The one-floor low house common today, with attached garage, picture window, and plain exterior. Interiors often contain interconnected kitchen-dining-living areas.

Realism. The kind of art which presents as its subject recognizable forms and objects representing those in nature.

Recitative. A narrative which is spoken at the same rate in conversation, but using musical tones.

Recorder. An instrument of the Middle Ages.

Referent. The actual thing represented by a word or other symbol; for example, the equine quadruped is a referent for the term "horse." One symbol may, of course, have many referents.

Religious art. Pertaining to religion, as opposed to secular art.

Renaissance (Black). An Afro-American arts movement in which the black man attempted in 1925 to find his own unique black identity.

Rhythm. The pattern which results from differences in duration of notes laid over the **beat** or **meter** in music.

Romanticism. The tendency in art toward expression of individuality and freedom of spirit and form. Romanticism rebels against authority, prefers the subjective and the emotional to the objective and the intellectual, and tends toward experiment and looseness instead of control within patterns and respect for formalism.

Salon. A public exhibition of art in France, but now referring more specifically to the exhibitions sponsored by the academy especially in the nineteenth century.

Secular art. Wordly art pertaining to the present life, as opposed to religious art.

Self-expression. Implies freedom in carrying out an idea without regard to the source of the idea; involves an interest in the idea, a sense of freedom from ridicule, a desire for a degree of success, and a dependence upon own efforts.

Semantics. That branch of the study of language concerned with meanings of symbols in terms of response and behavior.

Seven Arts. Generally considered to include (1) dance, (2) drama, (3) poetry, (4) architecture, (5) painting, (6) sculpture, (7) music.

Soul. A unique black American concept, with many varying and conflicting definitions. Basically, involves expressing the black man's emotions intensely.

Spanish mission style. A low, small windowed house on one level, indigenous to the American Southwest, often with tile roof.

Stone age. The first known period of prehistoric human culture characterized by the use of stone tools.

Summer kitchen. A small building with large screened windows set a short distance from the main house, used for cooking during hot weather. In earlier days, the coal burning stoves generated too much heat for indoor use, especially in "canning season."

Symbol. A word or sign or other representation of something else; that which stands for a **referent.**

Symbol. Any visual form that has meaning; an object used to represent something abstract.

Symmetry. A kind of balance in which one half is exactly matched (in reverse) by the other, producing a mirror image, and a kind of dignified formality.

Syncopation. A variation upon the meter or beat resulting from inserting an accent where one is not usually found or from the removal of an accent.

Syntax. An orderly system or arrangement in which words are put together to form meaningful statements.

Synthesizer. An electronic device for synthesizing speech sounds (also music). Largely used to create new forms of sound, often from mathematical formulae.

Tempo. The various speeds at which the composition is played; tempos vary from very slow, as **grave** or **largo** to very fast, **prestissimo.**

Texture. In the visual arts, the representation of, or actual, differences in surface quality, as in smoothness or roughness. In music the term attempts to explain differences occurring from weaving together of basic components, such as melodies in **polyphonic** music as against the relationships of melody to harmonies in **homophonic** music.

Timbre. The distinguishing characteristic or tonal color of musical sound resulting from the shape and quality of the instrument producing the tones; for example, the sounds of an oboe have a **timbre,** or tone color, distinct from a clarinet, violin, or tuba, each of which produce its own characteristic sounds. The word "timbre" can be troublesome to the non-musician. The entry under that word, written by Carl E. Seashore, in the **Encyclopedia of the Arts,** says "The French pronunciation seems to add mystery to the connotation." He proposes, ". . . we pronounce the word in English as approved by Webster and use it as frequently and naturally as we use the word **pitch** or **time** . . ." Perhaps "tone color" would be an alternative more natural for many students who are not musicians.

Tonality. (In music), a key or mode.

Tonality. (In painting), the general character of the painting produced by its color scheme and determined by the intensity and value as well as by the selection of colors. Dominance of one or more hues in levels of intensity and on a particular dominant value level will produce the tonality of the painting.

Tritonic (triton). In music, an augmented fourth.

Trope. The use of a word in a different sense than that for which it was originally intended to be used.

"Truss" construction. A building technique used in construction which relies on the use of diagonal beams to brace and add strength to structures.

Unfoldment. Act of making known or laying open to view the act or process of unfolding: development, evolution, during the story's unfoldment the character grows; development of an idea.

Value. In art, the lightness or darkness of the work. A dark painting or building is said to have "low value" while one with extremes of light and dark possesses "high contrast" and hence visual excitement.

Value. A standard of quality on which things are judged. Value is also the qualitative level which is assigned to a thing, a work of art, an idea, after the careful consideration which we call evaluation.

Value judgment. A carefully considered decision of worth based on the criteria for evaluation stated above. A value judgment is carefully thought out and then co-ordinated with the tastes of the individual. A pure taste decision is spontaneous and emotional, while a value judgment considers both the emotional, and more importantly, the rational aspects of deciding.

Victorian house. A style from the late 1800's and early 1900's generally large, imposing, and ornamented. Interiors were usually dark, formally arranged, and furnished with heavy pieces.

Zoning laws. Regulations adopted by cities specifying which areas may be open to commercial, industrial, and residential uses.

Zoom. A technique in cinema employing a zoomar lens, the action of which seems to make the image come in closer or move farther away.

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